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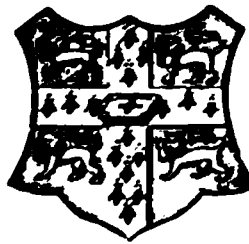


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THE
FROGS OF ARISTOPHANES.

BY

W. C. GREEN, M.A.

RECTOR OF HEPWORTH, SUFFOLK;
LATE FELLOW OF KING'S COLLEGE, CAMBRIDGE;
AND ASSISTANT MASTER AT RUGBY SCHOOL.

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INTRODUCTION TO THE FROGS.

The Frogs was exhibited at the Lenaea in the archonship of Callias, that is to say in January B.C. 405. Thus it was separated from *The Birds* by an interval of eight years. It was brought out under the name of Philonides, as had been also *The Wasps*. Aristophanes gained the first prize with this play, Phrynichus being second with *The Muses*, Plato third with *The Cleophon*. And so greatly was it admired, especially for the Parabasis, that it was, as Dicaearchus tells us, exhibited a second time in the same year.

Thus much we gather from the Greek arguments.

Probably no play of Aristophanes has been more often edited, translated, and read: for in its political, religious, and literary bearing it is of exceptional interest.

Some knowledge of the course of events in Greece for the few years preceding the exhibition of *The Frogs* is necessary in order to understand the state of Athens at the time. A careful and able review of the history of these years, and of the political situation, is given by Kock in the first section of his introduction. No doubt the more fully we know the history of the states of Greece from the Sicilian expedition to the downfall of Athens, the more fully we understand the mining and countermining of oligarchs and democrats, the better we shall appreciate all the political and personal allusions in a play written at such a critical time. But the general student will not need more than a clear view of the main facts, and of Aristophanes' political opinions, which are tolerably consistent throughout all his

comedies. For the full details of history he may consult Thirlwall or Grote. And the literary aspect of the play, the comparison and criticism of the two great tragic masters Aeschylus and Eurípides, will be for modern scholars the most interesting. Perhaps the clearest arrangement will be to give :

I. A brief historical sketch to the year when *The Frogs* was brought out.

II. The argument and substance of the play itself.

III. A view of its political, religious, and literary drift.

I.

In the year B.C. 405 the Peloponnesian war was approaching its end. From the failure in Sicily B.C. 413 Athens never recovered. New fleets indeed were manned, and successful battles fought: but internal dissension prevented unity of purpose and paralyzed all effort. Alcibiades, the one man whose genius might possibly have saved his country, was for a time active against it, then was restored to it for a brief space, but soon again distrusted and disgraced. While Attica was hard pressed by the occupation of Declea, the operations of war were chiefly in Asia Minor. And here was more negotiation than fighting. To detach the Persian king from the Lacedaemonians, and thus win by Persian gold, was the aim of the oligarchical party at Athens; who were working themselves into power, and purposed at the same time to substitute aristocratic for democratic government at home. Alcibiades gave them some help in these negotiations, though he does not seem ever to have gone with them heartily. This change of government they effected: the Four Hundred were established: communications with Sparta were opened. But it was a short triumph. The army and fleet in Asia stood firm for democracy. Even at Athens there was a split in the oligarchical camp. Theramenes held back from the extreme measures of his party. Phrynichus, the most decided oligarch, who was prepared to betray all to Sparta and establish oligarchy at the expense of liberty, was slain in the market-place. The Four Hundred were put down: the assembly of Five Thousand established. Of this limited

democracy Thucydides (viii. 97) says that it was the best polity which Athens had seen in his lifetime, being a reasonable compromise between oligarchs and democrats. Indeed brighter days seemed to be dawning. The successes of Thrasybulus Thrasyllus and Alcibiades about the Hellespont (B.C. 410—408) led to Alcibiades' return amid general rejoicing. But this was not to last. Overtures of peace made by Sparta were disdainfully rejected; full democracy was reestablished; and, as a consequence, the oligarchs were roused to new efforts. Both these and the extreme democrats strove to ruin Alcibiades. He was sent to Asia Minor with a fleet, which during his temporary absence sustained a defeat through the folly of his subordinate. For this mishap Alcibiades being held answerable was deprived of his command: thus he was lost to his country, never again to reappear. Whatever may have been his faults of ambition and selfishness (and doubtless they were great), he appears on his return from exile to have been honestly bent on doing good service to his country: nor can it be doubted that his final retirement hastened the downfall of Athens.

One more brilliant success preceded the disastrous end. Conon, Erasinides and eight other generals succeeded to the command of the fleet (B.C. 406). Conon being defeated and shut up in the harbour of Mytilene, the Athenians, roused to a desperate effort, manned another large fleet, embarking citizens, resident aliens, and even slaves with promise of freedom. The Spartan admiral Callicratidas, leaving some ships to confine Conon, met the enemy with the remainder, and sustained a signal defeat. To follow up the victory and release Conon by surprising and overwhelming the squadron that imprisoned him, was one plain duty before the generals: they also had to rescue the crews of their broken vessels from a now rough and stormy sea. Theramenes with a small part of the fleet was to do the latter: the main part was to sail for Mytilene. But a more furious storm made both tasks impossible; and when this had abated, it was too late, the shipwrecked sailors were lost: Conon however had escaped and joined the Athenian fleet, but his blockaders had escaped also. This victory (so often alluded to in *The*

Frogs), though its completeness was somewhat marred by the storm, was decisive. And had it been used with moderation, Athens might yet have retrieved much. But offers of peace (which seem to have been renewed by Sparta at this crisis) were again rejected at the instance of Cleophon: and the very generals who had won the victory were cruelly condemned by an ungrateful country for not performing the impossibility of rescuing the crews. Their trial, condemnation, and the execution of those who ventured to stand the trial, appears to have been utterly against law, fairness, and prudent policy. Grote regards the whole business as an outburst of popular indignation, a kind of lynch-law. But from the fact that the generals were democrats, and from the part that Theramenes plays in the matter, it is probable that this popular indignation was fomented by the oligarchs for party purposes; that they, in fact, cunningly hounded on the demos to put out of the way its best defenders. Kock says of the trial and condemnation of the generals that "it was the first link in a chain of measures which were to bring about the subversion of the democracy, the betrayal of the State to Sparta, and the supremacy of the oligarchs or of Theramenes." How this programme was carried out—the defeat or betrayal at Aegospotami, the siege and final submission of Athens—need not here be detailed: our play comes just between Athens' last success and her fall.

II.

The argument and substance of the play are as follows.

The god Dionysus, being utterly disgusted with the degeneracy of the drama now that the three great masters are dead, resolves to descend to the nether world and bring back thence Euripides his favourite tragic poet. Attired as Hercules, and attended by a slave Xanthias, he goes first to his brother Hercules for instructions. Duly instructed, the pair make their way to the infernal lake: Dionysus is ferried across it, Xanthias goes round it, and after several amusing adventures they come to the bright fields where the Mystae, the initiated of the Eleusinian mysteries, are enjoying their happiness. Here

they pause awhile and listen to the hymns of these blessed spirits (who are the true Chorus of the play), with which are interspersed passages of political meaning and personal satire. These form the first part of the Parabasis. After this the Chorus direct the travellers to Pluto's house, at whose door they knock. Aeacus, who acts as porter, receives the supposed Hercules with abuse and threats of punishment for the theft of Cerberus. While he is gone for assistance, Xanthias changes dress with Dionysus, but being invited to a feast is forced by Dionysus to resign his borrowed character, which however he is again persuaded to take when two hostesses alarm the cowardly god with threats of retaliation. At this point Aeacus returns with assistants and prepares to arrest Xanthias: who denies his crime, and ingeniously offers his slave Dionysus for examination by torture. Dionysus alarmed pleads his divinity: and, when the proposed ordeal by scourging fails to shew which is the true god, they are taken indoors to Pluto.

This ends the first half of the play.

The Chorus in the Parabasis counsel the state to use leniency towards bygone errors of citizens, and to employ the honest and noble in place of the rascal demagogues.

The second half of the play consists of the contest between Aeschylus and Euripides, which ends in Aeschylus being chosen.

Aeacus and Xanthias return. The true Dionysus has been discovered by Pluto and Proserpine. And his arrival proves most timely; for Euripides is on the point of contesting the tragic throne of the nether world with Aeschylus, and Dionysus is just what they wanted—a judge.

The competitors enter, and after mutual recriminations inaugurate the contest by prayer and sacrifice. Euripides pleads first, pointing out Aeschylus' faults of bombast, obscurity, mysterious marvels; and his own reforms in tragic art by introducing clearness, common sense, smart dialogue. Dionysus frequently interrupts, favouring Euripides, the speaker, on the whole, but with some covert satire: while the Chorus plainly show a preference for Aeschylus. Then Aeschylus replies, stating that the mission of a poet is to ennoble his

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well says, 'the hasty Athenian people trusted the young lion too much at first, too little at last.'

Such appears to be the political bearing of the play. That it won approval at the time is shown by the fact that the play gained the first prize and was re-acted mainly because of the reasonable views expressed in the Parabasis. It is worth noting that of the other two competing plays, *The Muses* of Phrynichus was on the degeneracy of the drama, *The Cleophon* of Plato was against the demagogue of that name; one literary, the other political. Aristophanes with a purpose and plot in appearance mainly literary combined much that was political. Indeed, as we shall see presently, his severe handling of Euripides was prompted by his political feeling.

Let us now look briefly at the religious drift of the play. Upon this Mitchell in his Introduction has written fully, holding that at least one chief object of this play was to uphold the declining influence of the Eleusinian mysteries, to enforce the distinction between the old mystic Iacchus and the reveller Dionysus, and to ridicule this new god. To the neglect of the Eleusinia Aristophanes and his party would, he thinks, attribute much of the disaster of the war. And as Aeschylus in the *Eumenides* upheld the court of Areopagus, so Aristophanes here upholds the sanctity of the Eleusinia, the blessings of initiation in this world and the next.

No doubt Aristophanes held in great honour the ancient rites of worship: the renewal of the Eleusinian procession on Alcibiades' return after enforced disuse, was greatly to his mind; and therefore the Mystae are prominent as the Chorus, with their hymns and processions (l. 340—459). But into the details and mysteries of this old worship few will now care to enter: the results of Mitchell's learning and research will find few readers: and, after all, the religious object of the play seems unimportant as compared with the literary and political. One point indeed, on which Mitchell insists, should be clearly recognized: that Dionysus and Iacchus in the play are quite distinct. When the Chorus are invoking Iacchus, Dionysus does not take their hymns to concern himself. The Iacchus

of the mysteries (as Paley says) probably represents the Sun-god: whereas Dionysus is simply the god of feasting and jollity, and the patron of dramatic art, at whose Dionysia plays were brought out. It is true he proves but a sorry critic, and is constantly making himself ridiculous. Hence Mitchell supposes that there is a deliberate intent in this play to discredit Dionysus as a new-comer, in comparison with the older Iacchus. But this will not explain the levity with which so many deities are treated in Aristophanes' comedies. This is indeed a curious feature in our poet, this presentation of deities in a ridiculous light. Averse though he is to atheism and rationalism, he yet makes fun of the gods whom he puts on the stage. They act with no dignity, have exaggerated human faults: as may be seen in several plays in the case of Hermes, Prometheus, Hercules, Poseidon. It is hardly possible to set up any thoroughly consistent defence of this: for religious men to ridicule the deities recognized by their own religion is an anomaly and irreverence. But no doubt, when in much of their own mythology even devout Greeks saw extravagance and absurdity, a comic poet felt that he might without offence use the ridiculous traits of the deities in order to raise a laugh. Indeed the gods, when dressed as men on the stage, were hardly gods, but rather representatives of certain human types of character. An audience could laugh at Hercules the glutton who yet would reverence Hercules the champion and pioneer of civilization. And in *The Frogs* under the name of Dionysus we have a fat pursy little man, boastful but cowardly, and of a judgment and taste ridiculously misbecoming the divine patron of dramatic art. He is (as we have said) not Iacchus, nor the Dionysus of Herodotus. But neither is he the Theban Dionysus, the Dionysus of the *Bacchae*. Rather (as Kock has well shown) in the person of Dionysus the Athenian public, the audience at the Dionysia, seems typified. With all his failings he has some good qualities: though boastful, he is yet really venturesome and determined to carry through his undertaking: while deficient in education and taste, easily led by and dependent on others, he has yet a

ground-work of common sense and feeling and makes the right choice at last. He started to fetch back Euripides, but is converted to better views and takes Aeschylus. Aristophanes is bold to rebuke the Athenian public to any extent, as in the presentation of Demos in *The Knights*: yet in this play while he says that the Athenians did not appreciate Aeschylus, he adds that none in the world but the Athenians could pretend to be critics of poetry (l. 807—810). In the mythological Dionysus there were contradictions: a womanish softness, yet at times an avenging strength (as seen in Euripides' *Bacchae*). Such a contrast we have in the Aristophanic parody of the deity: his woman's dress with lion's skin and club, his double nature, now human, now divine, as the requirements of the comedy suggest.

But enough of the religious aspect of the play. Aristophanes doubtless welcomed the renewal of the Eleusinian worship, and gave it a prominent place in order to impress on his audience the importance and holiness of the celebration. That he meant (as some suppose) to reprove his countrymen for the unavoidable intermission of the procession in time of war seems doubtful: that, as a lover of peace, he rejoiced at the possibility of the renewal, seems certain: and by reminding his audience of the joys of these rites and the blessings they entailed hereafter, he was arguing the cause of peace.

For us, however, the literary aspect of the play is of chief interest. To recover one of the great tragic masters was Dionysus' aim, announced at the very outset of the play: the contest between the two determines that Aeschylus shall be approved and taken, Euripides rejected and left.

Shortly before the exhibition of *The Frogs*, Euripides and Sophocles had died, leaving no worthy successors. Aristophanes takes occasion of this to make a final grand attempt 'to wean the people from their great partiality for Euripides' (Cokesley). That Euripides was popular, increasingly popular, more so than Sophocles, is beyond a doubt. We have it on Plutarch's evidence that Athenian captives after the Sicilian failure obtained freedom or an alleviation of their lot by

reciting Euripides to their captors. Aristophanes himself, in the expressions of love which he puts into the mouth of Dionysus, is a witness to the fact. Nor was this popularity transient : it continued through later centuries in Greece, and many modern scholars have ratified their verdict of approval. Yet Aristophanes pursued Euripides with invective and ridicule, not merely once or twice, but persistently in both his early and late plays, and notably in the *Acharnians*, *Thesmophoriazusae*, and *Frogs*. Cleon he spares after death (*Pac.* 648), Lamachus, so ridiculed in the *Acharnians*, he honours as a hero after his fall : but Euripides he will not allow to rest even in the grave.

We naturally enquire, What were the grounds for this hatred? Was it honest? Was it fair?

As criticism of poetical merit we may at once pronounce it unfair. Indeed we cannot suppose Aristophanes himself was blind to Euripides' genius or to the beauties of his poetry. The explanation of his enmity is to be sought in his views on politics and religion, and in his deep-set conviction that the effect of Euripides' writings was bad. And the more attractive his dramas were, the more dangerous were they; and as this danger did not cease with Euripides' life, so neither did Aristophanes' enmity. We must not forget the close connexion existing in Greece between art and public life. This was universally recognized. The poet was bound to educate, teach, improve, ennoble his audience (cf. l. 1009, 1015, 1055). And we find, as a matter of fact, art and the state mutually influencing each other, and a sort of correspondence of the great artists to the times in which they lived. In an age of heroic effort against a mighty foe there is an Aeschylus to inspire his countrymen. The more peaceful age of Pericles, with greater leisure for refinement and cultivation, produces the calmer and more perfect creations of Sophocles. Then, as party spirit increases, and sophistical argument comes in fashion, with doubts of the old faith and religion, Euripides comes forward with rhetorical style, quibbling, and scepticism (combined of course with real merit), just suited to charm his audience.

Now Aristophanes was one of the old school : he was from

honest conviction what we should call now a Tory : he saw in many of the innovations of his time the seeds of corruption : he looked on the bitter animosities of party as sure to ruin his country, to destroy its liberty. He believed this disunion and dissension to be fostered by the spirit of doubt, sophistical disputation, and rationalism fast gaining ground. He therefore combated these with all his power. In *The Clouds* the Sophists (of whom Socrates is for him the representative) are assailed. But more dangerous even than these—for philosophy is never likely to attract the multitude—were the plays of Euripides, the friend of Socrates, where doubt and scepticism were commended by poetic beauty, the poisoned draught as it were sweetened and presented in a golden chalice. Hence while one grand attack on Socrates contented him, Aristophanes has in three several plays made Euripides a conspicuous victim. Of course the inconsistencies of the Greek mythology were too glaring to escape notice ; and Aristophanes himself does not scruple (as we have seen) to treat them with ridicule. But he yet held that the new philosophy, if it had nothing to put in the place of the old religion, would lead to evil by pulling down without building up ; Cronos, Zeus and the rest were better than mere abstractions, such as Aether, or the personal powers of the worshipper (cf. l. 892). In the old faith, with all its contradictions, confusion, and anthropomorphism, there were yet underlying ideas of reverence for a higher power, a God that ruled the earth—a trust in whom was a motive for moral action : whereas the Euripidean scepticism, as Aristophanes conceived it, could lead to nothing but selfishness, disunion, and subversion of morality.

And, besides the religious objection, Euripides' writings seemed to our poet likely to corrupt in other ways. On family duties and ties, especially the relations of marriage, they appeared to be of a very questionable tendency. This might not, it is true, be intentional : Euripides and his defenders might urge that crimes were a fact, and that the criminal in his dramas does not go unpunished. Yet the whole impression left on the vulgar mind, when right and wrong are minutely argued about,

is not sure to be for the right: and some things it is better not to mention at all than to mention even in order to reprove (l. 1053). Cleverness, cunning, and glibness of speech, do appear to be encouraged at the expense of simple straightforward honesty.

Then again, to Aristophanes, Euripides appeared to degrade tragedy merely as an art, to diminish its elevating effect on the audience, by reducing it to the level of everyday life, putting his kings and heroes into undignified positions, and vulgarizing their talk. Here of course there was, and is, room for wide difference of opinion. Euripides does not deny the charge: but he boldly says that it is better to teach men by talking down to them than to risk being unintelligible from a desire to be grand. Aristophanes holds to the idea that the hearer will be raised rather by what is above him even though it be mysterious. Probably the truth lies between the two: and in this part of Aristophanes' criticism and its exaggerations (l. 980—991) we must remember that Euripides is a representative character, and that his tendencies in this direction may have been carried further by other poets. For as in *The Clouds* Socrates is an exaggerated representative sophist, so in *The Frogs* Euripides (though the portrait or caricature is closer to the original) may be regarded partly as the representative of the degenerating tragic art of the day.

Thus Aristophanes pursued Euripides relentlessly (1) because he thought his influence bad, subversive of religion and of morality public and private, and likely to encourage a spirit of dissension which would ruin Athens: (2) because he thought that Euripides was debasing poetic art.

But was he justified in this persecution?

With regard to (1), it would be a bold assertion that Aristophanes was altogether wrong; though he may have over-estimated Euripides' share in the evil. Euripides was the effect, as much as the cause, of a change which was inevitable: and in advocating recurrence to the manners of a previous generation,—the reversal of the stream—Aristophanes was simply striving for an impossibility. And we can never judge Euripides from

the same point of view. Though at that crisis he may have had a share in corrupting the Athenians, we cannot feel that he will corrupt us.

With regard to (2), Euripides' merit as an artist, tastes will always differ. As Paley says "it is the duty of the intelligent student to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes." He has found enthusiastic admirers in every age: among the moderns are the great names of Milton and Porson.

But into the general question of Euripides' rightful position as a dramatist we need not enter: reason has been shown why Aristophanes disliked him and endeavoured in this play to lower him in the estimation of the Athenians.

Further he felt that it was not enough to do this; that he must set before them some other poet in his place. Who was this to be? It might perhaps have been expected that he would take Sophocles, whom plainly he held in high honour. But certainly as a contrast to Euripides he would not have suited: he has little or no political element, and a strong antidote to Euripides' views was wanted. If it be true (as has been supposed) that Phrynichus in his play of *The Muses* set up Sophocles as an adversary to Euripides, we can at once see that Aristophanes judged better as an artist in this play, where Sophocles is entirely at one with Aeschylus, but contentedly sits in the background, to combat Euripides only in the event of Aeschylus' failure. For Aeschylus is just the contrast required. First there is the contrast of the two pleadings with which the competitors begin: then that of the prologues, lyrics, and weight of the lines, all admirably managed, though of course with exaggeration. Dionysus is thus made gradually to incline more and more to Aeschylus, until at last the crucial test of political wisdom decides him to give up Euripides entirely. Political wisdom, be it remarked, is the last test; which shows (as has been argued) that Aristophanes' bitterness against Euripides rested on public grounds and not from incapacity to appreciate him as a poet.

In fact, upon the whole, Aristophanes' view of Socrates, the

Sophists, Euripides, the main questions religious and political of his own day, is fairly consistent throughout: and, though we may not agree with him, we need not doubt his sincerity and honesty. In this play, as in others, he is the enemy of extreme democrats, the advocate of reconciliation and union between citizens; the advocate of peace if honourably possible, of respect for the main truths of religion and the ancient rites of worship. And as a representative of this new school, and a most attractive and dangerous teacher, he attacks Euripides.

IV.

A word or two on the title, *The Frogs*. Aristophanes' plays are often named from the Chorus: and *Wasps*, *Birds*, *Clouds* are names of the same quaint character. But as the true Chorus of this drama are the Mystae, we might have expected that to be the name. It seems however that these quaint names were preferred: for we have (in *Eq.* 522—3) a list of Magnes' plays given, *πάσας δ' ὑμῖν φωνὰς ἰεῖς καὶ ψάλλων καὶ πτερυγίζων καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις*: where the last words probably imply a title *The Frogs*. Nor indeed are quaint and striking titles, easily remembered but of little apparent connexion with the main subject of book or play, at all uncommon in modern literature.

The Greek argument pronounces the play to be *τῶν εἰς πάντα καὶ φιλολόγως πεποιημένων*. To this verdict a general assent has been given, as the multitude of translators and editors shows. I must acknowledge obligations to all preceding commentators; among whom I should name especially Fritzsche's most complete commentary, Mitchell, Cookesley, Kock (especially in the Introduction), and Paley.

TABLE OF THE READINGS
OF
DINDORF'S AND MEINEKE'S TEXTS.

	DINDORF.	MEINEKE.
20.	έρει	έρῳ
27.	οὔνος	δνος
50.	τρισκαίδεκα	τρεισκαίδεκα
63.	μυριάκισ	μυριάκισ γ'
67.	καὶ ταῦτα	HP. καὶ ταῦτα
68.	κούδεις	ΔΙ. κούδεις
83.	ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ' ἀποίχεται	ποῦ 'σθ'; ΔΙ. δπου 'στ'; ἀπολιπὼν μ' οἴχεται
87.	Πυθάγγελος δέ;	indicat lacunam
90.	πλεῖν ἢ μύρια	ΔΙ. πλεῖν ἢ μύρια
92.	ΔΙ. ἐπιφυλλίδες	ἐπιφυλλίδες
116.	λέναι; ΔΙ. καὶ σύγε	λέναι καὶ σύγε;
117.	μηδὲν ἔτι	ΔΙ. μηδὲν ἔτι
118.	ὅπως	ὅπη
124.	θυείας	θυῖτας
155.	ἐνθάδε	ἐνθαδί
164.	Δι	Δία
168.	τῶν...ἐρχεται	omittit
169.	μὴ 'χω	μὴ εὖρω
170.	ἐκφέρουσι τουτονι	ἐκφέρουσιν οὐτοι
180.	χωρῶμεν...παραβαλοῦ	omittit
181.	τοῦτο λίμνη	τοῦτο; λίμνη
186.	δνου πόκας	δκνου πλοκάς
187.	Ταίναρον	τάρταρον
207.	βατράχων κύκνων	βατραχοκύκνων
208.	ὠδπ δπ ὠπ ὅπ	ὦ ὀπὀπ ω ὀπὀπ
227.	ἀλλ' ἦ	ἄλλ' ἦ
245.	ἐν πολυκολύμβοισι	πολυκολύμβοισιν
251.	βρ....κοάξ	iteratur a Dionyso

DINDORF.	MEINEKE.
262. βρ....κοάξ	iteratur a Dionyso
266. κἄν με δῆ	κἄν δέη
271. Ξανθίας	Ξανθία
304. γάλην'	γαλήν
310. αἰτιάσωμαι	αἰτιάσομαι
324. πολυτίμητ'	πολυτίμοις
335. ἱερὰν ὁσίοις μύσταις	ὁσίοις μετὰ μύσταισι
340. χερσὶ τινάσσων	χερσὶ γὰρ ἦκει τινάσσων
355. γνώμη	γνώμην
369. τούτοις αὐδῶ	τοισίδ' ἀπαυδῶ
371. καὶ	κατὰ
αἶ τῇδε πρέπουσιν	καὶ τῇδε πρέπουσαν
377. ἡρίσθηται	ἡγίστευται
381. σώζειν	σώσειν
398. μέλος	τέλος
404. κατεσχίσω μὲν	κατασχισάμενος
407. κάξεῦρες	ἐξεῦρες
414. μετ' αὐτῆς	omittit
444-7. ἐγὼ...οἶσων	Dionyso tribuit
483. λαβέ. ΔΙ. προσθοῦ. ΞΑ. ποῦ	λαβέ, προσθοῦ. ΔΙ. ποῦ 'στιν;
'στιν; ὦ	ΞΑ. ὦ
494. ληματιᾶς	ληματίας
502. αἶρωμαι	ἄρωμαι
505. κατερικτῶν	κατερεικτῶν
519-20. ἴθι...εἰσέρχομαι	omittit
546. αὐτὸς	καὐτὸς
561-2. κἄπειτ'...κάμυκᾶτο γε	ΠΑΝ. κἄπειτα...κάμυκᾶτόγε
568. τοῦργον. ἀλλ'	τοῦργον. ΠΑΝ. ἀλλ'
570. ΠΑΝ. Β. σὺ δ'...'Υπέρβολον	omittit
571-3. ἴν'...φορτία	totum primae cauponae continuat
574. ἐγὼ...σε	omittit
575. ἐγὼ δέ	ἐγὼ δέ γε
581. Ἡρακλῆς ἀν	Ἡρακλῆς αἶ
582. Ἀλκμήνης	Ἀλκμήνης
593. ἀνανεάζειν * * *	ἀνανεάζειν πρὸς τὸ σοβαρὸν
595. καὶ βαλεῖς	κάκβαλεῖς
597. 'στιν	'σται
607. οὐ μὴ πρόσσιτον; Α. εἶεν, μαχεῖ;	μὴ πρόσσιτον. Α. εἶεν, καὶ μάχει;
608-9. ὁ Διτύλας...τουτῶι	omittit

DINDORF.

MEINEKE.

611.	ΞΑ. μάλλ'	ΑΙΑ. μάλλ'
612.	ΑΙΑ. σχέτλια...δεινά	Xanthiae tribuit
623.	σοι	σου
637.	χώπότερον	χώπότερόν γ'
644.	ΑΙ. ἰδού. ΞΑ. σκόπει	ἰδού, σκόπει
645.	ΞΑ. οὐ μὰ Δί'. ΑΙΑ. οὐδ' ἐμοί	ΞΑ. οὐ μὰ Δί' οὐκ ἐμοί
649.	ιατταταῖ ΑΙΑ. τί τάτταταῖ;	ιατταταῖ ιατταταῖ
665.	πρῶνος	πρῶνας
673.	ποιῆσαι	νοῆσαι
682.	ἐπὶ βάρβαρον...πέταλον	ὑποβάρβαρον...κέλαδον
699.	αἰτουμένοις	αἰτουμένους
724.	ἐν τε...πανταχοῦ	post v. 725 locat
731.	εἰς ἅπαντα	οὔσι πάντα
758.	χὼ λαιδορησμός; ΑΙΑ. Αἰσχ.	post v. 760 locat, ut totum Aeaci sit
759.	ᾶ. ΑΙΑ. πρᾶγμα	ΑΙΑ. ᾶ πρᾶγμα
765.	ΞΑ. μανθάνω	μανθάνεις;
783.	ἐνθάδε	ἐνθαδί
791.	ὥς ἔφη Κλειδημίδης	ὥς ἔφη, Κλειδημίδης
800.	πλινθεύσουσι γε	Ξ. πλινθεύσουσι γάρ;
804.	δ' οὖν	γούν
812.	ὅταν γ'	ὁπότεν
815.	ὀξυλάλου περ ἴδῃ	ὀξυλάλου παρίδῃ
„	ὀδόντας	ὀδόντα
826.	λίσπη	λίσφη
841.	σὺ δὴ με	σὺ δὴ 'μέ
847.	μέλαιναν	μέλανα
853.	ἄπαγε	ἄναγε
888.	ἴθι νῦν ἐπίθες δὴ καὶ σὺ	ἐπίθες λαβὼν καὶ δὴ σὺ
890.	τινὲς σοι	τινὲς σοι
895.	ἡμεῖς	ἡμεῖς γ'
896.	τίνα λόγων	τίνα λόγων τίν' ἐμμελείας
905-6.	Dionysi sunt	Chori sunt
911.	ἕνα τῶ' ἄν	ἕνα γέ τινα
919.	καθοῖτο	καθῆτο
932.	ἱππαλεκτρύνα	ἱππαλέκτορα
937.	ἱππαλεκτρύνας	ἱππαλέκτορας
964.	κάμου γ'	κάμους
965.	Μάγνης	μανῆς
991.	Μελιττίδαι	μελιττίδαι

DINDORF.

MEINEKE.

1028.	ἀπηγγέλθη περὶ	ἰὰν ἤκουσ' ἀπὸ
1030.	ἀσκεῖν	λάσκειν
1045.	οὐδὲ γὰρ ἦν	οὐ γὰρ ἐπὶ ἦν
1057.	Παρνήθων	Παρνασῶν
1058.	χρῆ	χρῆν
1064.	ἐβλαψα τί	ἐβλαψά τι
1066.	περιειλλόμενος	περιλάμενος
1076.	ἀντιλέγειν κούκέτ' ἐλαύνειν	ἀντιλέγει κούκέτ' ἐλαύνων
1077.	καὶ πλεῖν	πλεῖ
1086.	ἐξαπατώντων... αἶ	omittit
1089.	ὥστ' ἐπαφάνθην	ὥστε γ' ἀφηνάνθην
1106.	ἀναδέρεσθον	ἀνὰ δ' ἔρεσθον
1122.	ἀσαφὴς...πραγμάτων	omittit
1135.	οὐράνιον γ'	οὐράνιον
1136.	ΔΙ. ἀλλ'...μέλει	Aeschylo continuat
1162.	καθ' ὅτι δὴ λέγεις	καθ' ὅ. τί δὴ λέγεις;
1163.	ἐλθεῖν	ἦκειν
„	μετῇ	μετῆν
1173.	αὖθις	αὖ δις
1220.	ἔστιν	ἔσθ'
1243.	ἔασον	ἔα αὐτὸν
1249.	ὥς	οἷς
1257-60.	θαυμάζω...αὐτοῦ	omittit
1263.	λογιοῦμαι ταῦτα	λογιοῦμαί γ' αὐτὰ
1265.	ἰήκοπον	ἰὴ κόπον
1286.	τοφλαττόθρατ τοφλαττόθρατ	φλαττοθραττο φλαττοθρατ
1305.	τούτων	τούτων
1307.	τάδ' ἔστ'	ταῦτ'
1315.	ιστότονα	ιστόπονα
1324.	τί δαί	τί δέ
1335.	νυκτὸς παῖδα	παῖδα νυκτός
1343.	τέρατα	τέρα
1362.	ὄξυτάται	ὄξυτάτας
1384.	μεθεῖτε	μέθεσθε
1393.	μεθεῖτε	μέθεσθε
1394.	κακῶν	κακόν
1416.	ὁπότερον...μάτην	omittit
1420.	παραινέσειν	παραινέση
1421.	μέλλῃ τι	μᾶλλον τι

DINDORF.

1424. ΕΥ. ἔχει...τίνα
 1428. φανείται
 1432. μάλιστα...τρέφειν
 1434. ἕτερος σαφῶς
 1437-41.
 1448. χρησαίμεσθα σωθειῆμεν
 1449-50.
 1452-3.
 1460-66.
 1474. προσβλέπεις μ' εἰργασμένος
 1480. ξενίσω σφῶ...εὖ τοι
 1501. ἡμετέραν
 1505. τουτί
 1517. κάμολ σώζειν

MEINEKE.

- omittit
 πέφυκε
 omittit
 ἕτερος σοφῶς
 omittit
 χρησαίμεσθ' ἴσως σωθειῆμεν
 omittit
 omittit
 omittit
 μ' ἐργασάμενος προσβλέπεις
 ξενίσω 'γὼ σφῶ...εὖ
 ὑμετέραν
 τουτοισί
 καὶ διασώζειν

ΤΠΟΘΕΣΙΣ.

Μαθὼν παρ' Ἡρακλέους Διόνυσος τὴν ὁδὸν
πρὸς τοὺς κατοικομένους πορεύεται, λαβὼν
τὸ δέρμα καὶ τὸ σκύταλον, ἀνάγειν θέλων
Εὐριπίδην· λίμνην τε διέβαινεν κάτω.
καὶ τῶν βατράχων ἀνέκραγεν εὐφημος χορός.
ἔπειτα μυστῶν ἐκδοχή. Πλούτων δ' ἰδὼν
ὥς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον.
ὥς δ' ἀνεφάνη, τίθεται τραγωδίας ἀγὼν
καὶ δὴ στεφανοῦταί γ' Αἰσχύλος. τοῦτον δ' ἄγει
Διόνυσος εἰς φῶς, οὐχὶ μὰ Δί' Εὐριπίδην.

ΑΛΛΩΣ.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου
πόθον εἰς Ἄιδου κατιών· ἔχει δὲ λεοντὴν καὶ ῥόπαλον πρὸς τὸ
τοῖς ἐντυγχάνουσιν ἐκπληξιν παρέχειν. ἐλθὼν δὲ ὥς τὸν
Ἡρακλέα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδοὺς, ἧ καὶ αὐτὸς
ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄλλα περὶ τῶν τραγικῶν
τούτῳ διαλεχθεὶς ὁρμᾶται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ
Ἀχερουσίᾳ λίμνῃ γίνεται, ὃ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυ-
μαχηκένοι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος
οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ πορεύεται. ὃ δὲ Διόνυσος
δύο ὀβολῶν περαιοῦται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον
ᾄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ἄιδου τῶν
πραγμάτων ἤδη χειριζομένων οἳ τε μύσται χορεύοντες ἐν τῷ προ-

φανεί καὶ τὸν Ἰακχὸν ᾄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὃ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μὲν τινος οὐκ ἀγελοίως χειμάζονται, εἴτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Αἰσχύλου παρὰ τῷ Αἰδῇ βραβεῖον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ τοῦ τραγωδικοῦ θρόνου ἀντιποιησαμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούμεν ἐκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἐκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δε δράμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Ἀθήναια. πρῶτος ἦν Φρύνιχος δεύτερος Μούσαις Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάσθη τὸ δράμα διὰ τὴν ἐν αὐτῷ παρά-
 βασιν ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίάρχος· οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

Πῶς — ἡμεῖς εἰς τὴν εἰσαγωγήν οὐκ ἐπὶ Πλούτωνος ἀφικνεῖται

ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑΚΟΣ.

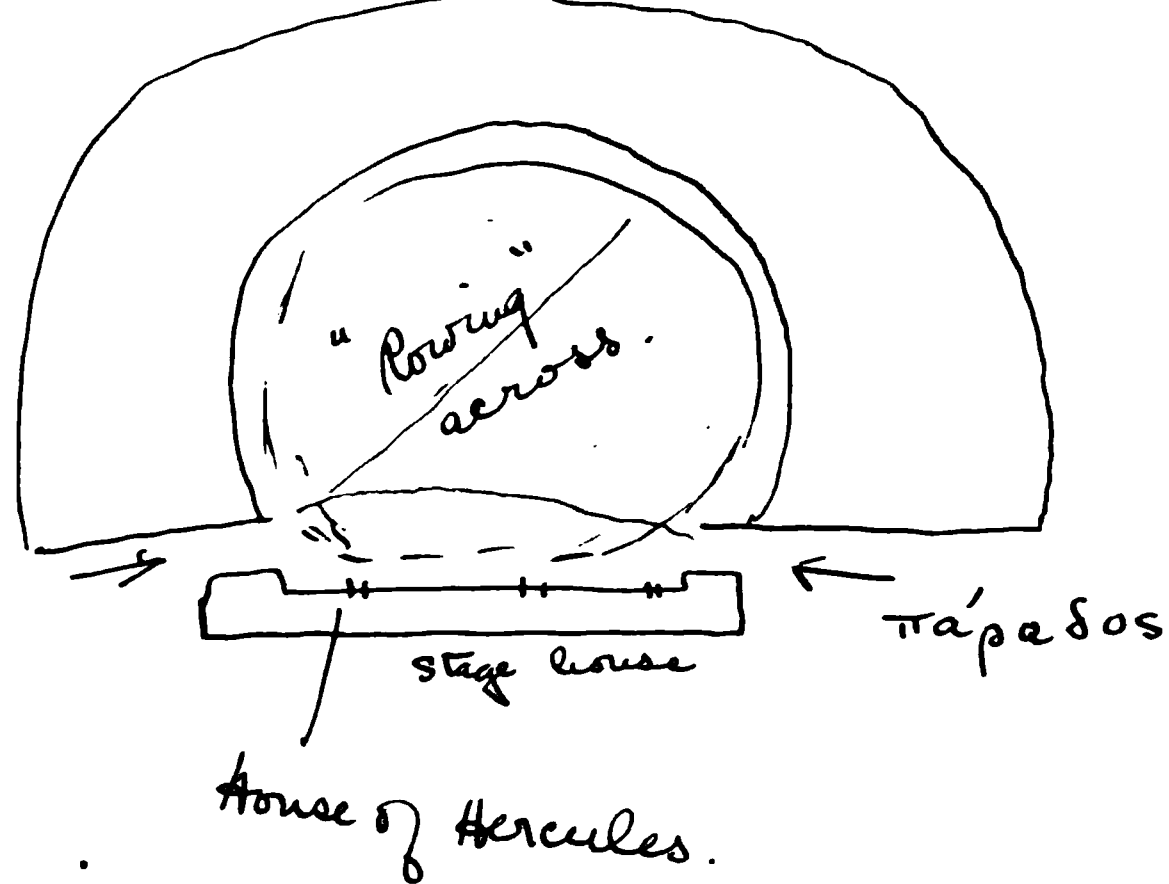
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.



Dionysos & Lanthias enter left, come to house of Hercules.

Charon enters right.

Lanthias runs about lake ^{left} ~~right~~ to point where

Charon takes Dionysos.

Orchestra circle considered as lake in lower world.

Chorus of frogs - behind scenes.

ΒΑΤΡΑΧΟΙ.

ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι;

ΔΙ. νῆ τὸν ΔΙ' ὃ τι βούλει γε, πλήν πιέζομαι.
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.

ΞΑ. μηδ' ἕτερον ἀστεῖόν τι;

ΔΙ. ~~εἰπέμεν~~ πλήν γ' ὡς θλίβομαι.

ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἵπερ ποιήσω μηδὲν ὥνπερ Φρύνιχος
εἶωθε ποιεῖν καὶ Λύκισ κάμειψίας;

[σκεύη φέρουσ' ἐκάστοτ' ἐν κωμῳδίᾳ.]

ΔΙ. μή νυν ποιήσης· ὡς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσί,
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.

ΔΙ. εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή τρυφή,
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἴγῳ;

ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;

ΞΑ. βαρέως πάνυ.

*conventional
expressed
words.*

5

*to do
also - to create
poetry.*

15

20

25

Scene from vulgar comedy - servant carrying baggage

Does not an ass carry the load you are carrying?
 ΔΙ. οὐκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὔνος φέρει;

ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἔγὼ καὶ φέρω, μὰ τὸν Δί' οὐ.

ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;

ΞΑ. οὐκ οἶδ'. ὁ δ' ὤμος οὕτοσιν πιέζεται.

30

ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;

ἢ τὰν σε κωκύνειν ἂν ἐκέλευον μακρά. *μακρὰν χείρων*

ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας *a long fence*
 ἤδη βαδίζων εἰμι τῆσδ', οἱ πρῶτά με

ἔδει τραπέσθαι. παιδίον, παῖ, ἡμὶ, παῖ. *φημί*

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
 ἐνήλαθ' ὅστις· εἶπέ μοι, τουτί τί ἦν;

ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης; 40

ΞΑ. *τί;*

ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ μαίνοιό γε.

ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν
 καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.

ΗΡ. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων, 45
 ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.

τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον *ειπὶ* ξυνηλθέτην;
 ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.

ΗΡ. κἀναυμάχησας;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς

τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.

50

ΗΡ. σφῶ; ΔΙ. νῆ τὸν Ἀπόλλω.

~~ΗΡ.~~ ΞΑ.

κατ' ἐγωγ' ἐξηγρόμην.

ἐξηγείρω

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγυγνώσκοντί μοι

τὴν Ἀνδρομέδαν πρὸς ἐμαυτόν ἐξαίφνης πόθος

τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα; *ἐπιδείκνυται* 54

ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς, ἡλίκος Μόλων.

ΗΡ. ποιός τις, ὠδελφίδιον;

60

ΔΙ. οὐκ ἔχω φράσαι.

ὅμως γε μέντοι σοι δι' αἰνυγμῶν ἐρῶ.

ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;

ΗΡ. ἔτνους; βαβαιᾶξ, μυριάκις ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἕτερα φράσω; - *Just from tragedy.*

ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μαυθάνω.

65

ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος

Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;

ΔΙ. κούδεις γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ

ἐλθεῖν ἐπ' ἐκείνον. ΗΡ. πότερον εἰς Ἄιδου κάτω;

ΔΙ. καὶ νῆ Δί' εἴ τι γ' ἔστιν ἔτι κατωτέρω.

70

ΗΡ. τί βουλόμενος;

ΔΙ. δέομαι ποιητοῦ δεξιού.

οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί. *from poets.*

ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῇ;

ΔΙ. τοῦτο γὰρ τοι καὶ μόνον

ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα·

οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

75

ΗΡ. εἰτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,

μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;

ΔΙ. οὐ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,

ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσσω.

κἄλλως ὁ μὲν γ' Εὐριπίδης, πανοῦργος ὢν,

80

κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι

ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.

ΗΡ. Ἀγάθων δὲ ποῦ ἔστιν; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,

ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.

ΗΡ. πρὶ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.

85

ΗΡ. ὁ δὲ Ξενοκλῆς; ΔΙ. ἐξόλοιτο νῆ Δία.

ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὕτως σφόδρα.

ΗΡ. οὐκ οὐν ἕτερ' ἔστ' ἐνταῦθα μεираκύλλια
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶπτον, ἣν μόνον χορὸν λάβη.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι 96
ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται
τοιουτοῦ τι παρακεκινδυνυμένου,
αἰθέρα Διὸς δωμάτιον, ^{πύλας} ἢ χρόνου πόδα, 100
ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,
* γλῶτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός.

ΗΡ. σέ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλον πλεῖν ἢ μαίνομαι.

ΗΡ. ἢ μὴν κίβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν; ἔχεις γὰρ οἰκίαν. 105

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἷσι σὺ 110

ἐχρῶ τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας ὅπου ^{ἀφ' ἑνὸς}
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι; 116

* Hippolytus was forced to swear to keep secret.
His "tongue had sworn - but not his mind".
(Still he did keep the promise, despite the doctors)

ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπη τάχιστ' ἀφιξόμεθ' εἰς "Αἶδου κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; 120
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνυγερὰν λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ^{humble} ξύντομος τετριμμένη, — *same on words*
ἢ διὰ θυνείας. ΔΙ. ἄρα κώνειον λέγεις;

ΗΡ. *μάλιστα γε.* 125

ΔΙ. ψυχράν γε καὶ δυσχείμερον·
εὐθὺς γὰρ ἀποπήγνυσι τὰντικνήμια.

ΗΡ. βούλει ταχέϊαν καὶ κατάντη σοι φράσω;

ΔΙ. νὴ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.

ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;

HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν. ΔΙ. τί δρῶ;

HP. ἀφιεμένην τὴν λαμπράδ' ἐντεῦθεν θεῶ,
καῖπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.

ΔΙ. ποῖ; ΗΡ. κάτω.

ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίῳ δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. ΗΡ. τί δαί;

ΔΙ. ἦνπερ σὺ τότε κατηῆλθες. **186**

ΗΡ. ἄλλ' ὁ πλοῦς πολὺς.
 εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ *λευκὴν*
 ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;

ΗΡ. ἐν πλοιαρίῳ τυννουτῶί σ' ἀνὴρ γέρων
ναύτης διάξει δὺ' ὀβολῶν μισθὸν λαβών. 140

ΔΙ. *φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὸ δὺ' ὀβολῶ.
πῶς ἤλθέτην καὶ κεῖσε; ΗΡ.* *Θησεὺς ἤγαγεν.
μετὰ ταῦτ' ὄφεις καὶ θηρὶ ὄψει μυρία*

a lake - a big one - a very big one - a bottomless lake.
 obol = 3 cents. * 6 = drachma.

δεινότατα.

ΔΙ. μή μ' ἐκπληττε μηδὲ δειμάτου
οὐ γάρ μ' ἀποτρέψεις. 145

ΗΡ. εἶτα βόρβορον πολὺν
καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ μητέρ' ἠλόησεν, ἢ πατρός γνάθον
ἐπάταξεν, ἢ ἴορκον ὄρκον ὤμοσεν, *anticlimax* 150
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις κεί
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου. *Amothen local lit.*

ΗΡ. ἐντεῦθεν αὐλῶν τίς σε *what force* περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας } *Stage device*
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν. } *to explain light in*

ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμνημένοι, *in Hades*.

ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

ΗΡ. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέῃ.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ.

ΔΙ. νῆ Δία καὶ σύ γε
ὑγίαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε. 165

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνν.

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τούτ' ἔρχεται.

ΔΙ. εἰ μὴ *being carried off* *(or being)* χῶ; ΞΑ. τότε ἐμ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

εἰμί - nearly always future in meaning.

ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν;

NE. πόσ' ἄττα; ΔΙ. ταυτί.

NE. ^{πεντὲς δραχ.} ~~ἡ τὴν~~ ~~πεντὲς~~ δύο δραχμάς μισθὸν τελεῖς;

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. NE. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι. 175

NE. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγου.

ΔΙ. λάβ' ἐννέ' ὀβολούς. NE. ἀναβιώην νυν πάλιν. ^{μαγ. 9 λίτ.}

ΞΑ. ὡς σεμνὸς ὁ κατάρατος' οὐκ οἰμώξεται; ^{αἰν' - (if 9 wine)}
ἐγὼ βαδίζουμαι.

ΔΙ. χρηστὸς εἶ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὥπ, παραβαλοῦ.

ΞΑ. τουτὶ τί ἔστι; 181

ΔΙ. τοῦτο; λίμνη νῆ Δία

αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὀρώ.

ΞΑ. νῆ τὸν Ποσειδῶ, καῖστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185

τίς εἰς τὸ Λήθης πεδίον, ἧ 'ς ὄνου πόκας,

ἧ 'ς Κερβερίους, ἧ 'ς κόρακας, ἧ 'πὶ Ταίναρον;

ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῖ σχήσειν δοκεῖς;

ἐς κόρακας ὄντως;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὔνεκα.

ἔμβαινε δή. ΔΙ. παῖ, δεῦρο. 190

ΧΑ. δούλον οὐκ ἄγω,

εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.

ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Αὐαίνου λίθον,

ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195

- ΞΑ. πάνυ μανθάνω.
οἷμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;
- ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
οὗτος, τί ποιεῖς;
- ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἦ
ἵζω 'πὶ κώπην, οἷπερ ἐκέλευσάς με σύ;
- ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων; ΔΙ. ἰδού.
- ΧΑ. οὐκουν προβαλεῖ τὸ χεῖρε κᾶκτενεῖς; ΔΙ. ἰδού.
- ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202
ἐλᾶς προθύμως;
- ΔΙ. κᾶτα πῶς δυνήσομαι,
ἄπειρος, ἀθαλίττωτος, ἀσαλαμίνιος
ὦν, εἴτ' ἐλαύνειν; 203
- ΧΑ. ῥᾶστ'· ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλης ἅπαξ. ΔΙ. τίνων,
- ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δῆ.
- ΧΑ. ὥòπ ὅπ ὥòπ ὅπ.
- ΒΑ. βρεκεκεκὲξ κοᾶξ κοᾶξ,
βρεκεκεκὲξ κοᾶξ κοᾶξ. 210
λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοᾶν
φθεγξώμεθ', εὐγερυν ἐμὰν αἰοιδὰν,
κοᾶξ κοᾶξ,
ἦν ἀμφὶ Νυσήιον 215
Διὸς Διώνυσον ἐν
Λίμναισιν ἰαχήσαμεν,
ἠνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.
βρεκεκεκὲξ κοᾶξ κοᾶξ. 220
- ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

τὸν ὄρρον, ὦ κοὰξ κοὰξ·
ὕμῃν δ' ἴσως οὐδὲν μέλει.

ΒΑ. βρεκεκεκὲξ κοὰξ κοὰξ. 225

ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοὰξ·
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοὰξ.

ΒΑ. εἰκότως γ', ὦ πολλὰ πράτ-
των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πὰν, ὁ καλαμόφογγα παίζων· 230
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἔνεκα δόνακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.

βρεκεκεκὲξ κοὰξ κοὰξ. 235

ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω.
ἀλλ', ὦ φιλωδὸν γένος, 240
παύσασθε.

ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ᾧδῆς
πολυκολύμβοισι μέλεσιν, 245
ἢ Διὸς φεύγοντες ὄμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.

βρεκεκεκὲξ κοὰξ κοὰξ. 250

ΔΙ. βρεκεκεκὲξ κοὰξ κοὰξ.
τουτὶ παρ' ὑμῶν λαμβάνω.

ΒΑ. δεινὰ τᾶρα πεισόμεσθα.

ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι. 255

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ

ΔΙ. οἰμώζετ'· οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἂν ἡμῶν
ὁπόσον ἢ φάρυγξ ἂν ἡμῶν
χανδάνη δι' ἡμέρας
βρεκεκεκὲξ κοὰξ κοάξ.

260

ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
τούτῳ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε· κεκράξομαι γὰρ,
κἂν με δέῃ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,
βρεκεκεκὲξ κοὰξ κοάξ.

265

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.

ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.

ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷ βολῷ.

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας; 271

ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.

ΔΙ. τί ἐστὶ τὰν ταυθί; ΞΑ. σκότος καὶ βόρβορος.

ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὐ;

ΔΙ. νῆ τὸν Ποσειδῶ ἄγωγε, καὶ νυνὶ γ' ὁρῶ. 276

ἄγε δὴ, τί δρῶμεν;

ΞΑ. προῖεναι βέλτιστα νῶν,

ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία

τὰ δεῖν' ἔφασκ' ἐκεῖνος.

ΔΙ. ὥς οἰμώζεται.

ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ,

280

εἰδὼς με μάχιμον ὄντα, φιλοτιμούμενος.

οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς. - Imaginative line from Euripides.

ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,

man for heracles.

Hit at the audience.

λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

ΞΑ. νῆ τὸν Δία· καὶ μὴν αἰσθάνομαι ψόφου τινός. 285

ΔΙ. ποῦ ποῦ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.

ΞΑ. καὶ μὴν ὁρῶ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποῖόν τι;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·

ποτὲ μέν γε βούς, νυνὶ δ' ὄρεϋς, ποτὲ δ' αὖ γυνή 290

ὠραιόταται τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

ΔΙ. Ἐμπουσα τοίνυν ἐστί.

ΞΑ. πυρὶ γοῦν λάμπεται

ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;

ΞΑ. νῆ τὸν Ποσειδῶ καὶ βολίτινον θάτερον, 295

σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην;

ΞΑ. ποῖ δ' ἐγώ;

Daughter for the dramatic contest. ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης. *The priest's seat was directly in front of D. as he spoke.*

ΞΑ. ἀπολούμεθ', ὠναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ', ἄνθρωπ'. *οὐ μὴ καλεῖς μ', ἄνθρωπ'.*

ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἦττον θατέρου. 300

ΞΑ. ἴθ' ὑπὲρ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.

ΔΙ. τί δ' ἐστί; *go where you are going! (εἰς τὸ θεῶν ὄρεον ὡς θεῶν ὄρεον.)*

ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν, *we feared well in all respects.*

ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λεγείν·

ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' ὁρῶ. - *Euphrides again*

ἦμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ τὸν Δία.

ΔΙ. καὶ αὐθις κατόμοσον. ΞΑ. νῆ Δί'. 305

ΔΙ. ὁμοσον. ΞΑ. νῆ Δία.

ΔΙ. οἴμοι τάλας, ὥς ὠχρίασ' αὐτὴν ἰδὼν

ΞΑ. ὁδὶ δὲ δείσας *How pale you are!* *(The priest)* *blushed for you* ὑπέρεπυρρίασέ σου.

This play proves conclusively that actors stood in the orchestra, not on a stage.

Unexpected turn production humor - παραπροδοκία

ΔΙ. οἶμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 810
 αἰθέρα Διὸς δωμάτιον, ἧ χρόνου πόδα;

ΞΑ. οὗτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
 ΞΑ. αὐλῶν πνοῆς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτη.
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 815

ΧΟ. Ἰακχ', ὦ Ἰακχε. - *Βααααα!*
 Ἰακχ', ὦ Ἰακχε.

ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι
 ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν. *δι' ἀγορᾶς*
 ἄδουσι γοῦν τὸν Ἰακχον ὄνπερ Διαγόρας. *320*
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν *αἰσθάνει* *market*
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς. *peace.*

ΧΟ. Ἰακχ', ὦ πολυτίμητ' ἐν ἔδραις ἐνθάδε ναίων, στρ.
 Ἰακχ' ὦ Ἰακχε, 825
 ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
 ὁσίους ἐς θιασώτας,
 πολύκαρπον μὲν τινάσσων
 περὶ κρατὶ σφῶ βρύνοντα
 στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων 830
 ποδὶ τὰν ἀκόλαστον
 φιλοπαίγμονα τιμὰν,
 χαρίτων πλεῖστον ἔχουσιν μέρος, ἀγνὰν, ἱερὰν 835
 ὁσίοις μύσταις χορεῖαν.

ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
 ὥς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκουν ἀτρέμ' ἔξεις, ἣν τι καὶ χορδῆς λάβης;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσ-
 σων, 840
 ἀντ.

Quint
 6
 424

Ἰακχ', ὦ Ἰακχε,
 νυκτέρου τελετῆς φωσφόρος ἀστήρ.
 φλογὶ φέγγεται δὲ λειμών·
 γόνυ πάλλεται γερόντων· 345
 ἀποσεύονται δὲ λύπας
 χρονίους τ' ἐτών παλαιῶν ἐνιαυτοὺς,
 ἱερᾶς ὑπὸ τιμᾶς.
 σὺ δὲ λαμπάδι φέγγων 350
 προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον
 χοροποιὸν, μάκαρ, ἦβαν.
 εὐφημεῖν χρή καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
 ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμη μὴ καθα-
 ρεύει, 355
 ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχί-
 ρευσεν,
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ'
 ἐτελέσθη,
 ἢ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ τοῦτο
 ποιούσιν,
 ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὐκόλός ἐστι
 πολίταις,
 ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν, 360
 ἢ τῆς πύλεως χειμαζομένης ἄρχων καταδωροδο-
 κεῖται,
 ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τὰ πόρρητ' ἀπο-
 πέμπει
 ἐξ Αἰγίνης Θωρυκίων ὦν, εἰκοστολόγος κακοδαίμων,
 ἀσκώματα καὶ λῖνα καὶ πίτταν διαπέμπων εἰς
 Ἐπίδαυρον,
 ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
 τινὰ πείθει, 365

ἡ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν
 ὑπάδων,
 ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἴτ' ἀπο-
 τρώγει,
 κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
 Διονύσου·
 τούτοις αἰδῶ καὺθις ἀπαυδῶ καὺθις τὸ τρίτον μάλ'
 ἀπαυδῶ
 ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ὀνεγείρετε
 μολπὴν 370
 καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπουσιν
 ἑορτῇ.
 χώρει νυν πᾶς ἀνδρείως στρ. α'.
 ἐς τοὺς εὐανθεῖς κόλπους
 λειμώνων ἐγκρούων
 κᾶπισκώπτων 375
 καὶ παίζων καὶ χλευάζων.
 ἡρίστηται δ' ἐξαρκούντως.
 ἀλλ' ἔμβα χῶπως ἀρεῖς ἀντ. α'. 377
 τὴν Σώτειραν γενναίως
 τῇ φωνῇ μολπάζων,
 ἢ τὴν χώραν 380
 σῶζειν φήσ' ἐς τὰς ὥρας,
 κᾶν Θωρυκίων μὴ βούληται. 381
 ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασί-
 λειαν
 Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέοις μολπαῖς
 κελαδεῖτε.
 Δήμητερ, ἀγνῶν ὀργίων στρ. β'.
 ἄνασσα, συμπαραστάτει, 385
 καὶ σῶζε τὸν σαυτῆς χορόν·

καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι
καὶ πολλὰ μὲν γέλοιά μ' εἰ-
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἐορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.

ἀντ. β'.

390

ἀλλ' εἶα

394

νῦν καὶ τὸν ὠραῖον θεὸν παρακαλεῖτε δεῦρο
ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

395

Ἰακχε πολυτίμητε, μέλος ἐορτῆς
ἡδιστον εὐρὼν, δεῦρο συνακολούθει
πρὸς τὴν θεὸν καὶ δεῖξον ὥς
ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.

400

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κάπ' εὐτελείᾳ τὸν τε σανδαλίσκον
καὶ τὸ ῥάκος, κάξεῦρες ὥστ'
ἀζημίους παίζειν τε καὶ χορεύειν.

403

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' αἰεὶ πῶς φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. ΞΑ. κᾶγωγε πρὸς.

ΧΟ. βούλεσθε δῆτα κοινῇ

416

σκώψωμεν Ἀρχέδημον;
ὃς ἐπτέτης ὦν οὐκ ἔφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι,

420

κάσπιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῦν

Πλούτων' ὅπου ἔνθαδ' οἰκεῖ;

ξένω γὰρ ἔσμεν ἀρτίως ἀφυγμένω.

"I know thee - who thou art

ΧΟ. μηδὲν μακρὰν ἀπέλθης,

μηδ' αὐθις ἐπανέρη με,

435

ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφικνόμενος.

ΔΙ. αἶροι' ἂν αὐθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα

Returning to the orchestra to question chorus - then to middle door of stage

ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στράμασιν;

ΧΟ. χωρεῖτε

Awake of Corinthians.

440

νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

παίζοντες οἷς μετουσία θεοφιλοῦς ἐορτῆς.

ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν,

444

οὗ παννυχίζουσιν θεᾷ, φέγγος ἱερὸν οἷσων.

χωρῶμεν ἐς πολυρρόδους

στρ. 448

λειμῶνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον

450

τὸν καλλιχορώτατον

παίζοντες, ὃν ὄλβιαι

Μοῖραι ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἥλιος

ἀντ.

καὶ φέγγος ἱλαρόν ἐστιν,

455

ὅσοι μεμνήμεθ' εὐ-

σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους

καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460

πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι; *Contrast to comedy at door*

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας, *Herakles*

καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος; *Plume lost in sup. form & dress.*

ΔΙ. Ἡρακλῆς ὁ καρτερός.

ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465

καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρώτατε,

ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κάποδράς ὄχου λαβὼν,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·

τοία Στυγὸς σε μελανοκάρδιος πέτρα 470

Ἀχερόντιος τε σκόπελος αἵματοσταγῆς.
φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,
'Εχιδνά θ' ἑκατογκέφαλος, ἥ τὰ σπλάγχνα σου
διασπαράξει, πλευμόνων τ' ἀνθάψεται

- Ταρτησία μύραινα· τὼ νεφρῶ δέ σου 475

αὐτοῖσιν ἐντέροισιν ἡματωμένῳ
διασπάζονται Γοργόνες Τιθράσιαι, - *subtle of Athens -*
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα. *fearful sound*
ἘΑ. ὦ καταγέλαστ', οὐκ οὐκ ἀναστήσει ταχύ *because of*
πρίν τινά σ' ἰδεῖν ἀλλότριον; *480 content.*
mock heroic phrase

ΔΙ. ἀλλ' ὠρακιῶ.

ἄλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.

ἘΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.

ἘΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοί,
ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν. 485

ἘΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

ΔΙ. ἐγώ;

πῶς δειλὸς, ὅστις σφογγιάν ἤτησά σε;

ἘΑ. ἀνδρεῖά γ', ὦ Πόσειδον. *strong*

ΔΙ. *strong manly!* οἶμαι νῆ Δία.

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημίτων
καὶ τὰς ἀπειλάς; ἘΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρείος εἶ,

σὺ μὲν γενοῦ 'γὼ, τὰ ῥόπαλον τουτὶ λαβὼν 495
take my place
καὶ τὴν λεοντήν, εἵπερ ἀφοβόσπλαγχνος εἶ·

*αἵματι νῦν
αφραειπτε
περὶ τοῦ
for Cerberus*

*a great
delicacy at
table !!*

*Homeric
imperative
for. φέρω*

ΧΟ. μηδὲν μακρὰν ἀπέλθης,

μηδ' αὐθις ἐπανέρη με,

435

ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφικνόμενος.

ΔΙ. αἶροι' ἂν αὐθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα

Returning to mid
celestra to question
chorus - then to middle
door of stage

ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΧΟ. χωρεῖτε

Awake of Corinthians.

440

νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

παίζοντες οἷς μετουσία θεοφιλοῦς ἐορτῆς.

ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν,

444

οὐ παννυχίζουσιν θεᾶ, φέγγος ἱερὸν οἷσων.

χωρῶμεν ἐς πολυρρόδους

στρ. 448

λειμᾶνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον

450

τὸν καλλιχορώτατον

παίζοντες, ὃν ὄλβιαι

Μοῖραι ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἥλιος

ἀντ.

καὶ φέγγος ἱλαρόν ἐστιν,

455

ὅσοι μεμνήμεθ' εὐ-

σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους

καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα;

460

πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;

Contrast to
entrance at door
of Herakles

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,

καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος;

figure lost in sup.
form & dress.

ΔΙ.

Ἡρακλῆς ὁ καρτερός.

ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ

465

καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρώτατε,

ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων καποδράς ὄχου λαβὼν,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·

τοία Στυγὸς σε μελανοκάρδιος πέτρα 470

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διασπαράξει, πλευμόνων τ' ἀνθάψεται

- Ταρτησία μύραινα· τὼ νεφρῶ δέ σου 475

αὐτοῖσιν ἐντέροισιν ἡματωμένῳ
διασπάζονται Γοργόνες Τιθράσιαι, - *substantive of Aethiops*
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα. *fearful sound*
ἘΑ. ὦ καταγέλαστ', οὐκ οὐκ ἀναστήσει ταχύ *because of*
πρίν τινά σ' ἰδεῖν ἀλλότριον; *480 content.*
mock heroic phrase

ΔΙ. ἀλλ' ὠρακιῶ.

ἄλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.

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ἘΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοί,
ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν. 485

ἘΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

ΔΙ. ἐγώ;

πῶς δειλὸς, ὅστις σφογγιάν ἤτησά σε;

ἘΑ. ἀνδρεῖά γ', ὦ Πόσειδον. *strong*

ΔΙ. *δειλὴ μαυλὴ!* οἶμαι νῆ Δία.

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημίτων
καὶ τὰς ἀπειλάς; ἘΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρεῖος εἶ,

σὺ μὲν γενοῦ 'γὼ, τὰ ῥόπαλον τουτὶ λαβὼν 495
take my place
καὶ τὴν λεοντήν, εἵπερ ἀφοβόσπλαγχνος εἶ

*αἵματις καὶ
αφραεινὴ
περὶ τοῦ
for Cerberus*

*a great
delicacy at
table !!*

*Homeric
imperative
δωρ. φέρω*

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605

ἵνα δῶ δίκην ἀνύετον. ΔΙ. ἦκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον;

ΑΙΑ. ^{αὐτ.} εἰεν, μαχεῖ;

ὁ Διτύλας χῶ Σκεβλίας χῶ Παρδόκας — ^{force} ^{names - police} ^{force at Athens} ^{610 were}
χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ ^{610 were}
κλέπτοντα πρὸς τὰλλότρια; ΑΙΑ. μᾶλλ' ὑπερφυᾷ. ^{Septuagint}

ΔΙ. σχέτλια μὲν οὖν καὶ δεινὰ.

ΞΑ. καὶ μὴν νῆ Δία,

εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,

ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.

καὶ σοι ποιήσω πρᾶγμα γενναῖον πάνυ 615

βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,

κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι

δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,

στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχείων. 620

πλύνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλὴν πρᾶσσω ^{μικρὰ}

μὴ τύπτε τοῦτον μηδὲ γητεῖω νέφ. ^{οὐκ}

ΑΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι

τὸν παῖδα τύπτων, τὰργύριόν σοι κεισεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγόν. 625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ἰφθαλμούς λεγῇ. ^{That the}
κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς ^{scene may}
ἐνταῦθα μηδὲν ψεῦδος. ^{be presented}
^{before the}
^{audience.}

ΔΙ. ἀγορεύω τινὶ

ἔμὲ μὴ βασανίζειν ἀθάνατον ὄντ'. εἰ δὲ μὴ,

αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διὸς,

^{Names were}
^{always}
^{fortunes}
^{when}
^{called as}
^{witnesses.}

^{not an}
^{"Athens"}

ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός;

ΔΙ. ἄ ἔδωκας οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς; - *Αἰματ' αὐτῶν!*

τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530
ὥς δοῦλος ὦν καὶ θνήτὸς Ἀλκμήνης ἔσει;

ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἂν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρὸς ἔστι
νοῦν ἔχοντος καὶ φρένας καὶ

πολλὰ περιπεπλευκόςτος,
μετακυλίνδεν αὐτὸν αἰεὶ

πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην

εἰκὸν' ἐστάναι, λαβόνθ' ἐν

σχῆμα· τὸ δὲ μεταστρέφεσθαι

πρὸς τὸ μαλθακώτερον

δεξιού πρὸς ἀνδρὸς ἔστι

καὶ φύσει Θηραμένους.

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος
οὔτοσι,

ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε

ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΑΝ. Β. νῆ Δία,

ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἦκει τινί.

ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἵκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.

ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά.

ΔΙ.

ληρεῖς, ὦ γύναι,

κούκ οἶσθ' ὅ τι λέγεις.

ΠΑΝ. Α.

οὐ μὲν οὖν με προσεδόκας,

Shey think the real H. was masquerading
 ὅτι κ^οκοθόρνους εἶχες, ἂν γινῶναι σ' ἔτι;
 τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.

ΠΑΝ. Β.

μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλον,

ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560

κᾶπειτ' ἐπειδὴ τὰργύριον ἐπραττόμην, *ἐπαινετο αὐτὸν*

ἔβλεψεν εἰς με δριμὺ καμυκᾶτό γε.

ΞΑ. τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.

ΠΑΝ. Α. νῆ Δία, τάλαινα, *νικητικὴ καὶ ὅ αὐτὸν*

565

ΠΑΝ. Β.

νὼ δὲ δεισάσα γέ που

ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν

ὁ δ' ᾤχετ' ἐξάξας γε τοὺς ψιᾶθους λαβών.

ΞΑ. καὶ τοῦτο τούτου τοῦργον. *νικητικὴ καὶ ὅ αὐτὸν* ἄλλ' ἐχρῆν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι. χ

ΠΑΝ. Β. σὺ δ' ἔμοιγ', εἴανπερ ἐπιτύχης, Ὑπέρβολον,

ἵν' αὐτὸν ἐπιτρίψωμεν.

successor to Cleon.
 571
ΠΑΝ. Α. — *ῥιζοκτομή*

ὦ μιὰρὰ φάρυγξ,

ὥς ἡδέως ἂν σου λίθῳ τοὺς γομφίους *γνώμης - i.e. teeth.*
 κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 575

δρέπανον λαβοῦσ', ὥ τὰς χόλικας κατέσπασας.

ἀλλ' εἴμ' ἐπὶ τὸν Κλέων', ὅς αὐτοῦ τήμερον

ἐκπηνιεῖται ταῦτα προσκαλούμενος.

ΔΙ. *ὑπὸν ἰσχυρὸν* κακιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580

οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.

ΔΙ.

μηδαμῶς,

χ Cleon - successor to Pericles as leader of democracy.
 a taunt by trade. Arist. assailed him bitterly in
 "The Knights". He was πρόστατης - father of resident
 aliens.

- ὦ Ξανθίδιον.
 ΞΑ. ^{Θίμ. ὁ ἐμφανισμὸς.} καὶ πῶς ἂν Ἀλκμήνης ἐγὼ ^{Repeating with} ^{ὁ θύμω}
 υἱὸς γενοίμην, δούλος ἅμα καὶ θνητὸς ὢν;
 ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς. ^{same as Eng.}
 κἄν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. ^{do - repeating}
 ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου, ^{idea of}
 πρόρριζος αὐτὸς, ἢ γυνή, τὰ παιδία,
 κάκιστ' ἀπολοίμην, κάρχέδημος ὁ γλάμων. ^{may be he}
 ΞΑ. δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω. ^{distresses too!}
 ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ ^{Archimedemos}
 τὴν στολὴν εἴληφας, ἥνπερ ^{ant. 590}
 εἶχες, ἐξ ἀρχῆς πάλιν, ^{was doubtless}
 ἀνανεάζειν * * ^{in the audience}
 καὶ βλέπειν αὐθις τὸ δεινὸν,
 τοῦ θεοῦ μεμνημένον
 ὥπερ εἰκάζεις σεαυτόν.
 εἰ δὲ παραληρῶν ἀλώσει
 καὶ βαλεῖς τι μαλθακόν,
 αὐθις αἵρεσθαί σ' ^{εἰς τὴν ἐκκρίσιν} ἀνάγκη
 ὅστιν πάλιν τὰ στρώματα.
 ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',
 ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
 ἄρτι συννοούμενος.
 ὅτι μὲν οὖν, ἦν χρηστὸν ἢ τι,
 ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
 ράσεται μ' εὖ οἶδ' ὅτι.
 ἀλλ' ὅμως ἐγὼ παρέξω
 ἄμαυτὸν ἀνδρεῖον τὸ λῆμα
 καὶ βλέποντ' ὀρίγανον.
 δεῖν δ' ἔοικεν, ὥς ἀκούω.
 τῆς θύρας καὶ δὴ ψόφον.

595

600

Old comedy personal, political, local in nature.
 middle " " transition.

New " " - manners - { Terence.

ΔΙ. οἷμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;

ΞΑ. οὔτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;

ΞΑ. αὐλῶν πνοῆς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτῃ.
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

ΧΟ. Ἰακχ', ὦ Ἰακχε. - *Βαρελιν!*

Ἰακχ', ὦ Ἰακχε.

ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι
 ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν. *δι' ἀγορᾶς*
 ᾄδουσι γοῦν τὸν Ἰακχον ὄνπερ Διαγόρας. *320*

ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν *αἰσθητικὴ*
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς. *μικροί*
peace.

ΧΟ. Ἰακχ', ὦ πολυτίμητ' ἐν ἔδραις ἐνθάδε ναίων, στρ. *325*

Ἰακχ' ὦ Ἰακχε,

ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,

ὁσίους ἐς θιασώτας,

πολύκαρπον μὲν τινάσσω

περὶ κρατὶ σῶ βρύνοντα

στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων 330

ποδὶ τὰν ἀκόλαστον

φιλοπαίγμονα τιμὰν,

χαρίτων πλεῖστον ἔχουσιν μέρος, ἀγνὰν, ἱερὰν 335

ὁσίοις μύσταις χορείαν.

ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,

ὥς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκουν ἀτρέμ' ἔξεις, ἣν τι καὶ χορδῆς λάβῃς;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσ-
 σων, *ἀντ.* 340

Quint
 16
 424

Ἰακχ', ὦ Ἰακχε,
 νυκτέρου τελετῆς φωσφόρος ἀστήρ.
 φλογὶ φέγγεται δὲ λειμών·
 γόνυ πάλλεται γερόντων· 345
 ἀποσεύονται δὲ λύπας
 χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,
 ἱερᾶς ὑπὸ τιμᾶς.
 σὺ δὲ λαμπάδι φέγγων 350
 προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον
 χοροποιὸν, μάκαρ, ἦβαν.
 εὐφημεῖν χρή καὶ ξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
 ὅστις ἄπειρος τοιῶνδε λόγων, ἥ γνώμη μὴ καθα-
 ρεύει, 355
 ἥ γε νναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχί-
 ρευσεν,
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ
 ἐτελέσθη,
 ἥ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ τοῦτο
 ποιοῦσιν,
 ἥ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὐκόλος ἐστι
 πολίταις,
 ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν, 360
 ἥ τῆς πύλεως χειμαζομένης ἄρχων καταδωροδο-
 κεῖται,
 ἥ προδίδωσιν φρούριον ἥ ναῦς, ἥ τὰ πόρρητ' ἀπο-
 πέμπει
 ἐξ Αἰγίνης Θωρυκίων ὦν, εἰκοστολόγος κακοδαίμων,
 ἀσκώματα καὶ λῖνα καὶ πίτταν διαπέμπων εἰς
 Ἐπίδαυρον,
 ἥ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν
 τινὰ πείθει, 365

ἡ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν
ὑπάδων,

ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἴτ' ἀπο-
τρώγει,

κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
Διονύσου·

τούτοις αἰδῶ καὺθις ἀπαυδῶ καὺθις τὸ τρίτον μάλ'
ἀπαυδῶ

ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ὀνεγείρετε
μολπὴν 370

καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπουσιν
ἐορτῇ.

χώρει νυν πᾶς ἀνδρείως στρ. α'.

ἐς τοὺς εὐανθεῖς κόλπους

λειμώνων ἐγκρούων

κάπισκάπτων 375

καὶ παίζων καὶ χλευάζων.

ἡρίστηται δ' ἐξαρκούντως.

ἀλλ' ἔμβα χῶπως ἀρεῖς ἀντ. α' 377

τὴν Σώτειραν γενναίως

τῇ φωνῇ μολπάζων,

ἡ τὴν χώραν 380

σώζειν φήσ' ἐς τὰς ὥρας,

κἂν Θωρυκίων μὴ βούληται. 381

ἄγε νυν ἑτέραν ὕμνων ιδέαν τὴν καρποφόρον βασί-
λειαν

Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέοις μολπαῖς
κελαδεῖτε.

Δήμητερ, ἀγνῶν ὀργίων στρ. β'.

ἄνασσα, συμπαραστάτει, 385

καὶ σῶζε τὸν σαυτῆς χορόν·

καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι
καὶ πολλὰ μὲν γέλοιά μ' εἰ-
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἐορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νυ-
κήσαντα ταινιοῦσθαι.

ἀντ. β'.

390

ἀλλ' εἶα

394

νῦν καὶ τὸν ὠραῖον θεὸν παρακαλεῖτε δεῦρο
ῥ'δαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

395

Ἰακχε πολυτίμητε, μέλος ἐορτῆς
ἡδιστον εὐρών, δεῦρο συνακολούθει
πρὸς τὴν θεὸν καὶ δεῖξον ὥς

400

ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλῳτι
κάπ' εὐτελείᾳ τὸν τε σανδαλίσκον

403

καὶ τὸ ῥάκος, κάξεῦρες ὥστ'

ἀζημίους παίζειν τε καὶ χορεύειν.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' αἰὲ πῶς φιλακόλουθός εἰμι καὶ

παίζων χορεύειν βούλομαι. ΞΑ. καῶγωγε πρὸς.

ΧΟ. βούλεσθε δῆτα κοινῇ

416

σκώψωμεν Ἀρχέδημον;

ὃς ἐπτέτης ὢν οὐκ ἔφυσε φράτερας,

νυνὶ δὲ δημαγωγεῖ

ἐν τοῖς ἄνω νεκροῖσι,

420

κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῶν

Πλούτων' ὅπου νθάδ' οἰκεῖ;

ξένω γὰρ ἐσμεν ἀρτίως ἀφυγμένω.

cf. Platon. Theaet. - who thou art

ΧΟ. μηδὲν μακρὰν ἀπέλθης,

μηδ' αὐθις ἐπανεῖρῃ με,

435

ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφικνόμενος.

ΔΙ. αἶροι' ἂν αὐθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα

*Returning to the
question
about the middle
door of stage*

ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΧΟ. χωρεῖτε

Awake of Corinthians.

440

νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος

παίζοντες οἷς μετουσία θεοφιλοῦς ἐορτῆς.

ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν, 444

οὐ παννυχίζουσιν θεᾶ, φέγγος ἱερὸν οἷσων.

χωρῶμεν ἐς πολυρρόδους

στρ. 448

λειμᾶνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον

450

τὸν καλλιχορώτατον

παίζοντες, ὃν ὀλβιαί

Μοῖραι ξυνάγουσιν.

μόνοις γὰρ ἡμῖν ἥλιος

ἀντ.

καὶ φέγγος ἱλαρόν ἐστιν,

455

ὅσοι μεμνήμεθ' εὐ-

σεβῇ τε διήγομεν

τρόπον περὶ τοὺς ξένους

καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460

πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;

*Contrast to
doorway at door
of Herakles.*

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,

καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος;

*Plume lost in sup.
form & dress.*

ΔΙ.

Ἡρακλῆς ὁ καρτερός.

ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ

465

καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρώτατε,

ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κάποδράς ὄχου λαβὼν,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·

τοῖα Στυγὸς σε μελανοκάρδιος πέτρα 470

Ἀχερόντιος τε σκόπελος αἵματοσταγῆς
φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,
'Εχιδνά θ' ἑκατογκέφαλος, ἥ τὰ σπλάγχνα σου
διασπαράξει, πλευμόνων τ' ἀνθάψεται

- Ταρτησία μύραινα· τὼ νεφρῶ δέ σου 475

αὐτοῖσιν ἐντέροισιν ἡματωμένῳ
διασπᾶσονται Γοργόνες Τιθράσιαι, - *substantive of Aethiops*
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα. *fearful sound*
ΞΑ. ὦ καταγέλαστ', οὐκ οὐκ ἀναστήσει ταχύ *because of*
πρίν τινά σ' ἰδεῖν ἀλλότριον; *480 content.*
mock heroic phrase

ΔΙ. ἀλλ' ὠρακιῶ.

ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.

ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.

ΞΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοί,
ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθεύπτυσεν. 485

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

ΔΙ. ἐγώ;

πῶς δειλὸς, ὅστις σφογγιάν ἤτησά σε;

ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον. *δρῶν*

ΔΙ. οἶμαι νῆ Δία.

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων
καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρεῖος εἶ,

σὺ μὲν γενοῦ 'γὼ, τὸ ῥόπαλον τουτὶ λαβὼν 495

καὶ τὴν λεοντήν, εἶπερ ἀφοβόσπλαγχνος εἶ·

*αἰεὶς ὡς
αφρακτικῆς
περὶ τοῦ
τοῦ Cerberus*

*a great
delicacy at
table !!*

*Homeric
imperative
δωρ. φέρω*

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν

στρ. 896

παρὰ σοφοῖν ἀνδροῖν ἀκούσαι τίνα λόγων
ἔπιτε δαῖταν ὁδόν.

γλῶσσα μὲν γὰρ ἡγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι

900

τὸν μὲν ἀστεῖόν τι λέξειν

καὶ κατερρινημένον,

τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις

τοῖς λόγοισιν

ἐμπεσόντα συσκεδᾶν πολ-

λὰς ἀλινδήθρας ἐπῶν.

904

ΔΙ. ἀλλ' ὡς τάχιστα χρή λέγειν· οὕτω δ' ὅπως ἐρεῖτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποίησιν οἶός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
ὡς ἦν ἀλαζὼν καὶ φέναξ, οἷοις τε τοὺς θεατὰς 909
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας.

{ πρῶτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσεν ἐγκαλύψας,
{ Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,
{ πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δί' οὐ δῆθ'.

ΕΤ.

ὁ δὲ χορός γ' ἤρειδεν ὄρμαθους ἂν

μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἂν· οἱ δ' ἐσίγων.

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερπεν 916

οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες.

ΕΤ.

ἡλίθιος γὰρ ἦσθα,

σάφ' ἴσθι.

ΔΙ.

κάμαντῳ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεινός,

ΕΤ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατῆς προσδοκῶν καθοῖτο,

fondness of Aeschylus for silent characters really
due to inadequacy of scenic arrangements...
1st scene building 460. i.e. only the side entrances,
not the main entrance.

ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός;

ΔΙ. ἄ ἔδωκας οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς; - *Αἰματ' αὖ σαθὴ!*

τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530
ὥς δούλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;

ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἂν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστι
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότες, 535
μετακυλίνδεν αὐτὸν αἰεὶ
πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην
εἰκὸν' ἐστάναι, λαβόνθ' ἐν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιού πρὸς ἀνδρός ἐστι
καὶ φύσει Θηραμένους. -

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος 540
οὔτοσιν,
ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΑΝ. Β. νῆ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἦκει τινί.

ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἵκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.

ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. 535

ΔΙ.

ληρεῖς, ὦ γύναι,

κούκ οἶσθ' ὅ τι λέγεις.

ΠΑΝ. Α.

οὐ μὲν οὖν με προσεδόκας,

They think ὅτι κοθόρνους εἶχες, ἂν γινῶναι σ' ἔτι;
 the real H. τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.
 masquerading ΠΑΝ. Β. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν

ΠΑΝ. Β. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλυν,

ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560

κα̐πειτ' ἐπειδὴ τὰργύριον ἐπραττομένην,

ἔβλεψεν εἰς με δριμύ καμυκάτο γε.

ΞΑ. τούτου πάνυ τούργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.

ΠΑΝ. Α. νῆ Δία, τάλαιρα, καὶ ὦ αὐν!

ΠΑΝ. Β. *νὼ δὲ δεισάσα γέ που*

ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·

ὁ δ' ὥχεται ἑξάξας γε τοὺς ψιάθους λαβών.

ΞΑ. καὶ τοῦτο τούτου τοῦργον. ^{ήμελη, υατο} ἀλλ' ἐχρήν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνα μοι. χ

ΠΑΝ. Β. σὺ δ' ἔμοιγ', εἴανπερ ἐπιτύχῃς, Ὑπέρβολον,
 ἵν' αὐτὸν ἐπιτρέψωμεν.

successor to
571 Cleon.

Ἰν' αὐτὸν ἐπιτρίψωμεν.

ΠΑΝ. Α. — *Διονυσίου*. ὦ μισὰ φάρυγξ,

ὥς ἡδέως ἂν σου λίθῃ τοὺς γομφίους ^{grinders - i.e. teeth.}
κόπτοιμ' αὖν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλωμι σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' αὖ ἐκτέμοιμί σου, 575

δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.

ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον

ἐκπηνιέται ταῦτα προσκαλούμενος.

ΔΙ. ^{ἡρώδης ὁ βασιλεὺς} κακιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580

οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.

ΔΙ.

μηδαμῶς,

x Cleon - successor to Pericles as leader of democracy.
a tanner by trade. Arist. assailed him bitterly in
"The Knights". He was $\pi\rho\alpha\sigma\tau\acute{\alpha}\tau\eta\varsigma$ - patron of resident
aliens.

ὦ Ξανθίδιον.

ΞΑ. ^{Θίμ. ὅ} καὶ πῶς ἂν Ἀλκμήνης ἐγὼ ^{Repeating word} ^{ὁ Διόνυσος}
 υἱὸς γενοίμην, δούλος ἅμα καὶ θνητὸς ὢν;

ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς. ^{Same as Eng.}
 κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. ^{do - repeating}
 ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου, ^{idea of}
 πρόρριζος αὐτὸς, ἢ γυνή, τὰ παιδία,
 κάκιστ' ἀπολοίμην, κάρχέδημος ὁ γλάμων. ^{May be he}

ΞΑ. δέχομαι τὸν ὄρκον, καπὶ τούτοις λαμβάνω. ^{distressed too!}

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ
 τὴν στολὴν εἵληφας, ἦν περ
 εἶχες, ἐξ ἀρχῆς πάλιν,
 ἀνανεάζειν * *

καὶ βλέπειν αὐθις τὸ δεινόν,
 τοῦ θεοῦ μεμνημένον
 ὥπερ εἰκάζεις σεαυτόν.

εἰ δὲ παραληρῶν ἀλώσει
 καὶ βαλεῖς τι μαλθακόν,
 αὐθις αἶρεσθαί σ' ^{εἰς τὴν ἐκκλήσιν} ἀνάγκη
 ὅστιν πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὦνδρες, παραινείτ',
 ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
 ἄρτι συννοούμενος.

ὅτι μὲν οὖν, ἦν χρηστὸν ἢ τι,
 ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
 ράσεται μ' εὖ οἶδ' ὅτι.

ἀλλ' ὅμως ἐγὼ παρέξω
 ἴμαντόν ἀνδρεῖον τὸ λῆμα
 καὶ βλέποντ' ὀρίγανον.

δεῖν δ' ἔοικεν, ὥς ἀκούω.

τῆς θύρας καὶ δὴ ψόφον.

Old comedy personal, political, local in nature.
 middle " " transition.

New " " manners - { Terence.

38
accusant
helping
soul

ΔΙ.

εἴτ' ἀνέτρεφον μονωδίαις, Κηφισοφῶντα μιγνύς·
εἴτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπесὼν ἔφυρον,
ἀλλ' οὐξιών πρῶτιστα μέν μοι τὸ γένος, εἰπ' ἂν εὐθύς
τοῦ δράματος.

Prologue giving notice of the action

ΔΙ. κρεῖττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαυτοῦ.

ΕΥ. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν παρήκ' ἂν ἀργὸν,
ἀλλ' ἔλεγεν ἡ γυνὴ τέ μοι χῶ δοῦλος οὐδὲν ἦττον,
χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν.

acc. character
is the cau
take glibly

ΑΙΣ. εἶτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;

ΕΥ. μὰ τον Ἀπόλλω·

δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. εἰ μὴν διαφασσάμεθα τοῦτο μὲν ἔασον, ὦ τᾶν.
οὐ σοι γὰρ ἐστὶ περίπατος κάλλιστα περί γε τούτου.

ΕΥ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα,

ΑΙΣ. φημὶ καὶ γῶ.

ὥς πρὶν διδάξαι γ' ὄφελος μέσος διαρραγῆναι.

ΕΥ. λεπτῶν τε κανόνων ἐσβολὰς, ἐπῶν τε γωνιασμούς,
νοεῖν, ὁρᾶν, ξυνιέναι, στρεφεῖν, ἐρᾶν, τεχνάζειν,
κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα,

ΑΙΣ. φημὶ καὶ γῶ.

ΕΥ. οἰκέϊα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὗτοι
ἤλεγχον ἄν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτούς,
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.
γνώσει δὲ τοὺς τούτου τε κάμου γ' ἐκατέρου μαθητάς.
τουτουμενὶ Φορμίσιος Μεγαλίνετός θ' ὁ Μάγνης,
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,
οὐμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,

Th. audience

τούτον δὲ δούλον. ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ.

καὶ πολὺ γε μᾶλλον ἐστὶ μαστιγωτέος·
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδης
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνὴρ· 640
χωρεῖς γὰρ εἰς τὸ δίκαιον. ^{πολλοί} ἀποδύεσθε δῆ.

ΞΑ. πῶς οὖν βασανιεῖς νῶν δικαίως;

ΑΙΑ. ῥαδίως·

πληγὴν παρὰ πληγὴν ἑκατερον.

ΞΑ. καλῶς λέγεις.

ἰδού, σκόπει νυν ἣν μ' ὑποκινήσαντ' ἴδης.

ΑΙΑ. ἤδη 'πάταξά σ'. κινέω
645 μου.

ΞΑ. οὐ μὰ Δί', οὐκ ἐμοὶ δοκεῖς.

ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα;

ΑΙΑ. καὶ δῆ 'πάταξα. ΔΙ. κατὰ πῶς οὐκ ἔπταρον;

ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αἰθις ἀποπειράσομαι.

ΞΑ. οὔκουν ἀνύσεις; ἱατταταῖ.

ΑΙΑ. τί τὰτταταῖ;

μὴ οὖν 650 μῶν ὠδυνήθης;

ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
ὅπόθ' Ἡράκλεια τὰν Διομείους γίγνεται. κεῖσε ἀνέφραυτο
εἰς αὐτὴν σὺ βελος.

ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον. ἦν.

ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν; ΔΙ. ἱππέας ὀρώ.

ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655

ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι
 χρήστ' ἐδίδαξε, 1035
 τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν;

ΔΙ.

καὶ μὴν οὐ Παντακλέα γε
 ἐδίδαξεν ὁμῶς τὸν σκαιότατον· πρῶην γοῦν, ἥνικ'
 ἔπεμπεν, *He tried to send me the sword*
 τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ'
 ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ
 Λάμαχος ἥρως·

ὅθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποί-
 ησεν, 1040

Πατρόκλων, Τεύκρων θυμολεόντων, ἔν' ἐπαίροιμ'
 ἄνδρα πολίτην

ἀντεκτείνειν αὐτὸν τούτοις, ὅπότεν σάλπιγγος
 ἀκούσῃ. *in the Hippolytus.*

ἀλλ' οὐ μὰ Δι' οὐ Φαίδρας ἐποιοῦν πόρνας οὐδὲ
 Σθενεβοίας, *in the Ixion.*

οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πώποτ' ἐποίησα γυναῖκα.

ΕΤ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. 1045

ΑΙΣ.

μηδέ γ' ἐπείη.

References to ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
 ὅτι *in the Ixion.*
 ἔπικαθῆτο, *in the Ixion.*
 ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ.

νῆ τὸν Δία τοῦτό γέ τοι δή.

ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν
 ἐπλήγῃς.

ΕΤ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν ἀμαὶ
 Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-
 πεισας 1050

κεῖ τις ἤμαρτε σφαλείς τι Φρυνίχου παλαίσμασιν,
 ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690
 αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἁμαρτίας.

εἴτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
 καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας
 μίαν

καὶ Πλαταιᾶς εὐθὺς εἶναι κἀντὶ δούλων δεσπότης.
 κούδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν
 ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
 πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν πολλὰ δὴ
 χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
 τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.

ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει, 700
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα
 κἀπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.

εἰ δὲ τοῦτ' ὀγκωσόμεσθα κἀποσεμνυνούμεθα 703
 τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
 ὑστέρω χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις
 ἔτ' οἰμώξεται, 705

οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
 Κλειγένης ὁ μικρὸς,

ὁ πονηρότατος βαλανεὺς ὅποσοι κρατοῦσι κυκη-
 σιτέφρου 710

ψευδολίτρου κονίας

καὶ Κιμωλίας γῆς,

χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ

εἰρηνικὸς ἔσθ', ἵνα μή ποτε κἀποδυθῇ μεθύων ἄ- 715
 νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι

Advice to democrats & aristocrats to become friends &
 work together to win the war. Play received well.
 Aristocrats probably lost because of carelessness

ταυτὸν ἔς τε τῶν πολιτῶν τοὺς καλοὺς τε καγαθοὺς,
 ἔς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720
 οὔτε γὰρ τούτοισιν οὔσιν οὐ κεκιβδηλευμένοις,
 ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,
 καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις
 ἔν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
 χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλ-
 κίοις, 725

χθές τε καὶ πρῶην κοπεῖσι τῷ κακίστῳ κόμματι
 τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώ-
 φρονας

ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε καγαθοὺς,
 καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ
 μουσικῇ,

πrouσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ
 πυρρίαις 730

καὶ πονηροῖς καὶ πονηρῶν εἰς ἅπαντα χρώμεθα
 ὑστάτοις ἀφυγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκῇ ῥαδίως ἐχρήσατ' ἄν.

ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,
 χρήσθε τοῖς χρηστοῖσιν αὐθις· καὶ κατορθώσασι γὰρ
 εὐλογον· καὶ τι σφαλῇτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
 ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑ. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ 738
 ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς,
 ὅτι δοῦλος ὢν ἔφασκες εἶναι δεσπότης.

ΞΑ. ᾧμωξε μέντ' ἄν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν
 εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἰκετεύω;

745

ΑΙΑ. ^{μαλλ' ἐποπτεύειν δοκῶ,}
^{to see in the sky heaven - i.e.}
 ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ. ^{to receive}

ΞΑ. τί δὲ τονθορύζων, ἥνικ' ἂν πληγὰς λαβὼν ^{sight in the}
 πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τόθ' ἤδομαι. ^{initiation.}

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὥς μὰ Δῖ' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν ⁷⁵⁰

ἄττ' ἂν λαλῶσι; ΑΙΑ. μᾶλλον πλεῖν ἢ μαίνομαι.

ΞΑ. ὦ Φοῖβ' Ἀπολλων, ἔμβαλέ μοι τὴν δεξιάν,
 καὶ δὸς κύσαι καὐτὸς κύσον, καὶ μοι φράσον, ⁷⁵⁵

πρὸς Διὸς, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας—
^{fellows in the same} ^{patron of god}
 τίς οὗτος οὐνδον ἐστὶ θόρυβος χῆ βοή ^{of noise}
 χῶ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεῦριπίδου. ^{we?}

ΞΑ. ᾶ.

ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
 ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. ⁷⁶⁰

ΞΑ. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
 ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
 τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
 σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
 θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μαυθάνω. ⁷⁶⁵

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
 ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγωδικὸν θρόνον,
 ὥς ὦν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς; ⁷⁷⁰

ΑΙΑ. ὅτε δὲ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο ^{"epideiktic" literature}
 τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις ^{for purposes of}
 καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρύχοις, ^{display.}

× 558 Aeschylus died - made president of guild of
 Play 405. tragic poets!! Euripides tried to get the
 presidency, on claim of being the better tragedian.

- πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
- ΔΙ. ἄγε δὴ σιωπά πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125
- ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἢ δώδεκα.
- ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130
- ΕΤ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.
- ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ,
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.
- ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
- ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135
- ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.
- ΑΙΣ. πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὐθις ἐξ ἀρχῆς λέγε.
- ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων κράτη.
- ΕΤ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; 1140
- ΑΙΣ. οὐκ ἄλλως λέγω.
- ΕΤ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
- ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἑριούνιον
Ἑρμῆν χθόνιον προσεῖπε, κἀδήλου λέγων 1145
ὅτιν πατρῶον τοῦτο κέκτηται γέρας.
- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὰρ βουλόμην·
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΕΤ. δις ταῦτόν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δῖς; 1155

ΕΤ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.

ἦκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·

ἦκω δὲ ταῦτόν ἐστι τῷ κατέρχομαι.

ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένε 1160

ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.

ΔΙ. πῶς δῆ; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.

ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·

χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·

φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165

ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;

ΕΤ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·

λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

ΔΙ. εὖ νῆ τὸν Ἑρμῆν· ὃ τι λέγεις δ' οὐ μανθάνω.

ΕΤ. πέραινε τοῖνυν ἕτερον. 1170

ΔΙ. ἴθι πέραινε σὺ,

Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.

ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρί
κλύειν, ἀκοῦσαι.

ΕΤ. τοῦθ' ἕτερον αὖ δις λέγει,

κλύειν, ἀκοῦσαι, ταῦτόν ὃν σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὃ μοχθηρὲ σὺ, 1175

οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; *How did you make your prologues?*

ΕΤ. ἐγὼ φράσω.

καὶν που δις εἶπω ταῦτόν, ἢ στοιβὴν ἴδης

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.

ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἀλλ' ἀκουστέα 1180

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130

ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ,
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135

ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.

ΑΙΣ. πῶς φῆς μ' ἁμαρτεῖν; ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

ΕΥ. οὐκ οὖν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; 1140

ΑΙΣ. οὐκ ἄλλως λέγω.

ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατήρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;

ΔΙ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν Ἑριούνιον
Ἑρμῆν χθόνιον προσεῖπε, καδῆλου λέγων 1145
ὅτιν πατρῶον τοῦτο κέκτηται γέρας.

ΕΥ. ἔτι μείζον ἐξήμαρτες ἢ ἡ γὰρ βουλόμην·
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.

ΑΙΣ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150

ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΕΥ δὲ ταῦτόν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δὲ;

1155

ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.

ἤκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·

ἤκω δὲ ταῦτόν ἐστι τῷ κατέρχομαι.

ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένε

1160

ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπὼν ἔχον.

ΔΙ. πῶς δὴ; δίδαξον γὰρ με καθ' ὃ τι δὴ λέγεις.

ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·

χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·

φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται.

1165

ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;

ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·

λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

ΔΙ. εὖ νῆ τὸν Ἑρμῆν· ὃ τι λέγεις δ' οὐ μαυθάνω.

ΕΥ. πέραινε τοίνυν ἕτερον.

1170

ΔΙ. ἴθι πέραινε σὺ,

Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.

ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ

κλύειν, ἀκούσαι.

ΕΥ. τοῦθ' ἕτερον αὖ δὲ λέγει,

κλύειν, ἀκούσαι, ταῦτόν ὃν σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὃ μοχθηρὲ σὺ,

1175

οἷς οὐδὲ τρεῖς λέγοντες ἐξικνούμεθα.

ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; *How did you make your prologues?*

ΕΥ. ἐγὼ φράσω·

κἂν που δὲ εἴπω ταῦτόν, ἢ στοιβὴν ἴδης

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.

ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἀλλ' ἀκουστέα

1180

τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη Ἄ

ισ. φοιτε ἄποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι, 1185
νεν σ πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;

εν. α ΕΥ. εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.

εσ. α ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

το πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
Οιδίπους. χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190

επρος. α ἵνα μὴ ἔκτραφεις γένοιτο τοῦ πατρὸς φονεὺς·

εν. α εἴθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὴν πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἴτ' ἐξετύφλωσεν αὐτόν. 1195

ΔΙ. εὐδαίμων ἄρ' ἦν,

εἰ κάστρατῆγησέν γε μετ' Ἑρασινίδου. — *ου σ. θε 10*
γενεαε μετ το

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποίω. *αποτα αφορ*

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς

λεκευθιος — ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200

σε φλακ ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΑΙΣ. ἐνὸς μόνου.

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.

ΕΥ. ἰδού, σὺ δείξεις;

1205

ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,
most common ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ *λέγουτ*

Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν. 1210

ΕΥ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα
πηδᾶ χορεύων, ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οἴμοι πεπλήγμεθ' αὐθις ὑπὸ τῆς ληκύθου. *- Specially in 1215*

ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονί. *1215 I have*
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον. *of reference*

οὐκ ἔστιν ἔστις πάντ' ἀνὴρ εὐδαιμονεῖ· *There is no man who is happy*
ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον, *in every respect.*
ἢ δυσγενὴς ὦν ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εὐριπίδῃ, ΕΥ. τί ἔστιν; 1220

ΔΙ. ὑφέσθαι μοι δοκεῖ

τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.

ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.

ΔΙ. ἴθι δὴ λέγ' ἕτερον καπέχου τῆς ληκύθου.

ΕΥ. Σιδώνιον ποτ' ἄστν Κάδμος ἐκλιπὼν 1225
Ἀγήνορος παῖς ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΥ. *but* τὸ τί;

ἐγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1230
ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.

Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις ΑἰΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὁρᾶς, προσήψεν αὐθις αὐτὴν τὴν λήκυθον.
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ 1235
λήψει γὰρ ὀβολοῦ πάννυ καλήν τε καὶ γαθήν.

ΕΥ. μὰ τὸν Δί' οὐπω γ' ἔτι γὰρ εἰσί μοι συχνοί.

Οἶνεύς ποτ' ἐκ γῆς ΑἴΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.

Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν, 1240
θύων ἀπαρχὰς ΑἴΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφείλετο;

ΕΤ. ἔασον, ὦ τάν· πρὸς τοδὶ γὰρ εἰπάτω.

Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο,

ΔΙ. ἀπολεῖ σ' ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245

τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σύκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.

ΕΤ. καὶ μὴν ἔχω ὥς αὐτὸν ἀποδείξω κακὸν

μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' αἰεί. 1250

ΧΟ. τί ποτε πράγμα γενήσεται;

φροντίζειν γὰρ ἔγωγ' ἔχω,

τίν' ἄρα μέμψιν ἐποίσει

ἀνδρὶ τῷ πολὺ πλεῖστα δὴ

καὶ κάλλιστα μέλη ποιή-

σαντι τῶν ἔτι νυνί.

θαυμάζω γὰρ ἔγωγ' ὅπη

μέμψεται ποτε τοῦτον

τὸν βακχεῖον ἄνακτα,

καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

ΕΤ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.

εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιῶμαι ταῦτα τῶν ψήφων λαβίων. "Some"

ΕΤ. Φθιώτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάκτον ἀκούων 1255

ἔκαστος ὁ φλαγὶ ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν;

1255

ἢ ἀεὶ ἀεὶ. Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν. — lamentation — why

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω. did you not draw me

Εὐκρίδης μετὰ καὶ ἐν μέσῳ τοῦ ποδὸς — monotonous

question of meter & form of sentence —

ποιῶν — sub. clause — place for verb, when

ἔχω + inf. - ἴαμι αὐτὸ τὸ
ἔχω in ind. quest. ΒΑΤΡΑΧΟΙ.

51

ΕΥ. κύδιסט' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου
παῖ.

1270

ἰήκοπον οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΥ. εὐφαιμίτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας
οὔγειν.

ἰήκοπον οὐ πελάθεις ἐπ' ἄρωγάν.

1275

κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.

ἰήκοπον οὐ πελάθεις ἐπ' ἄρωγάν.

ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν κόπων ὅσον.

ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·

ὑπὸ τῶν κόπων γὰρ τὸ νεφρὸν βουβωνιῶ. *deriv. 1280 buelonic*

ΕΥ. μῆ, πρίν γ' ἂν ἀκούσης χιτῆραν στάσιν μελῶν
ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.

ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἥβας,

τοφλαττόθρατ τοφλαττόθρατ, —

1285

Σφίγγα δυσαμεριᾶν πρύτανιν κύνα πέμπει, *imitating*

τοφλαττόθρατ τοφλαττόθρατ, —

sound of

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις, *strings of*

τοφλαττόθρατ τοφλαττόθρατ, —

1290

lyre.

κυρεῖν παρασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις,

τοφλαττόθρατ τοφλαττόθρατ, *as if they were the air — i.e.*

vultures

τὸ συγκλινὲς ἐπ' Αἴαντι,

Dietyrambic

τοφλαττόθρατ τοφλαττόθρατ: —

circumlocution.

1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἥ

πόθεν συνέλεξας ἰμονιοστρόφου μέλη; — *Melody of folk*

ΑἰΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ *song, often based*

ἤνεγκον αὖθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ *for great*

λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων

1300

musical

οὗτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,

— cf. Tennyson "Daffodils".

4—2

Literary essay Classical & Modern — General.

p. 236 "Anisotrophanes on Tennyson"

σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ

1304

*Someone is playing
castanets on stage.* { λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις
αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου, !!
πρὸς ἣν περ ἐπιτήδεια τάδ' ἔστ' ἄδειν μέλη.
ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

ΑΙΣ. ἀλκύνοντες, αἱ παρ' ἀενάοις θαλάσσης

κύμασι στωμύλλετε,

1310

τέγγουσαι νοτίαις πτερῶν

ῥανίσι χροά δροσιζόμεναι

αἱ θ' ὑπωρόφιοι κατὰ γωνίας

*Quaver for
tragic effect.* εἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες
ιστότονα πηνίσματα

1315

κερκίδος ἀοιδοῦ μελέτας,

ἔν' ὁ φίλαυλος ἔπαλλε δελ-

φῖς πρῶραις κυανεμβόλοις

μαντεῖα καὶ σταδίους,

οἰνάνθας, γάνος ἀμπέλου,

1320

βότρυος ἔλκα παυσίπουνον.

περίβαλλ', ὦ τέκνον, ὠλένας.

ὄρᾳς τὸν πόδα τοῦτον; ΔΙ. ὀρῶ.

ΑΙΣ. τί δαί; τοῦτον ὄρᾳς; ΔΙ. ὀρῶ.

ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν

1325

τολμᾷς τὰ μὰ μέλη ψέγειν,

ἀνὰ τὸ δωδεκαμήχανον

Κυρήνης μελοποιῶν;

τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι

τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον.

1330

*Pseudo-Euripidean
anapaest.* ὦ Νυκτὸς κελαινοφαῆς
ὄρφνα, τίνα μοι

δύστανον ὄνειρον
πέμπεις ἐξ ἀφανούς,
Ἄττα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα,
φρικώδη δεινὰν ὄψιν,
μελανονεκυείμενα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.

Eur. modifies n. with
compound adj. - similar
in meaning to noun
modifying. 1335

ἀλλὰ μοι ἀμφίπολοι λύχνον ἄψατε
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ'
ὔδωρ,

αἰσῶμαι
ἡδ' ἀνα-
δυσσά-
μιοντος
δ' εὐχέ!!

ὥς ἂν θεῖον ὄνειρον ἀποκλυσω.

1340

ἰὼ πόντιε δαῖμον,
τοῦτ' ἐκεῖν' ἰὼ ξύνοικοι,
τάδε τέρατα θεάσασθε.

τὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.

Νύμφαι ὀρεσσίγονοι,

ὦ Μανία, ξύλλαβε.

1345

ἐγὼ δ' ἂ τάλαινα προσέχουσ' ἔτυχον
ἐμαυτῆς ἔργοισι,

λίνου μεστὸν ἄτρακτον

εἰεἰεἰεἰεἰλίσσουσα χεροῖν,

κλωστήρα ποιούσ', ὅπως

κνεφαῖος εἰς ἀγορὰν

φέρουσ' ἀποδοίμαν

Smaller says that in every
place of Euripides
"flew up in the air".

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα

κουφοτάταις πτερίγων ἀκμαῖς

ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,

δάκρυα δάκρυά τ' ἀπ' ὀμμάτων

Aeschylus complains that Euripides makes
lyric odes on trivial themes.

ἔβαλον ἔβαλον ἅ τλάμων.

1355

ἀλλ' ὦ Κρήτες, Ἰδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κῶλά τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.

ἄμα δὲ Δίκτυνα παῖς - Personification of the moon.
Ἄρτεμις καλὰ

τὰς κυνίσκας ἔχουσ' ἐλθέτω

1360

διὰ δόμων πανταχῇ.

σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα

λαμπάδας ὀξυτάταιν χει-

ροῖν, Ἑκάτα, παράφηνον

ἐς Γλύκης, ὅπως ἂν

εἰσελθοῦσα φωράσω. catch her in the act

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. κάμουγ' ἄλιν.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,

1365

ὅπερ ἐξελέγξει τὴν ποίησιν νῶν μόνον

τὸ γὰρ βάρος νῶν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με

ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπουοί γ' οἱ δεξιοί.

1370

τόδε γὰρ ἕτερον αὖ τέρας

νεοχμὸν, ἀτοπίας πλέων,

ὃ τίς ἂν ἐπενόησεν ἄλλος;

μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἶ τις

ἔλεγέ μοι τῶν ἐπιτυχόντων,

1375

ἐπιθόμην, ἀλλ' ὥόμην ἂν

αὐτὸν αὐτὰ ληρεῖν.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',

ΑΙΣ. καὶ ΕΤ. ἰδού.

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω. 1380

ΑΙΣ. καὶ ΕΥ. ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΥ. εἴθ' ὥφελ' Ἄργους μὴ διαπτάσθαι σκίφος.

ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπιστροφαί.

ΔΙ. κόκκυ, μέθεσθε· καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 1386
ὑγρὸν ποιήσας τοῦπος ὥσπερ τᾶρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὐθις. 1390

ΑΙΣ. καὶ ΕΥ. ἦν ἰδού. ΔΙ. λέγε.

ΕΥ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρά.

ΔΙ. μέθεσθε μέθεσθε· καὶ τὸ τοῦδέ γ' αὐ ρέπει·
θάνατον γὰρ εἰσέθηκε βαρίτατον κακῶν.

ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1393

ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὐ ζήτει τι τῶν βαρυστάθμων,
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.

ΕΥ. φέρε ποῦ τοιοῦτον δῆτά μουστί; ποῦ;

ΔΙ. φράσω·

βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα. 1400
λέγοιτ' αὖν, ὥς αὕτη ὅστις λοιπὴ σφῶν στάσις.

ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξίλον.

ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῶ νεκρός.

ΔΙ. ἐξηπάτηκεν αὐ σε καὶ νῦν. ΕΥ. τῷ τρόπῳ;

ΔΙ. δὺ ἄρματ' εἰσήνεγκε καὶ νεκρῶ δύο, 1403
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτὸς, τὰ παιδί', ἢ γυνή, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, καὶ γὰρ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἡδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὧν περ ἦλθες οὔνεκα;

ΔΙ. εἰὰν δὲ κρίνω; 1415

ΠΛ. τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατῆλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;

ΔΙ. ἵν' ἢ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν 1420
μέλλῃ τι χρηστὸν, τοῦτον ἄξιον μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἐκάτερος; ἢ πόλις γὰρ δυστοκεῖ.

ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν. 1425
ἀλλ' ὅ τι νοεῖτον, εἶπατον τούτου πέρι.

ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.

ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις; 1430

ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἣν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.

ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον
περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίαν. 1435

ΕΥ. [εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἶροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.

ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΥ. εἰ ναυμαχοῖεν, κατ' ἔχοντες ὀξίδας
ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.] 1440

ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.

ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἠγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα.

ΔΙ. πῶς; οὐ μανθάνω.

ἀμαθέστερόν πως εἶπὲ καὶ σαφέστερον. 1445

ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.

[εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
τὰναντία πράξαντες οὐ σωζοίμεθ' ἄν; 1450

ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταυτὶ πότερ' αὐτὸς εὔρες ἢ Κηφισοφῶν;

ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]

ΔΙ. τί δαὶ λέγεις σύ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσον

πρῶτον, τίσι χρήται· πότερα τοῖς χρηστοῖς; 1455

ΔΙ. πόθεν;

μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;

ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.

ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει;

ΔΙ. εὔρισκε νῆ Δί', εἵπερ ἀναδύσει πάλιν. 1460

ΑΙΣ. ἐκεῖ φράσαιμ' ἄν' ἐνθαδὶ δ' οὐ βούλομαι.

ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465

ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.

ΠΛ. κρίνοικ ἄν.

ΔΙ. αὕτη σφῶν κρίσις γενήσεται
αἵρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει

ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 1470

ΔΙ. ἢ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἵρήσομαι.

ΕΥ. τί δέδρακας, ὦ μαρώτατ' ἀνθρώπων;

ΔΙ. ἐγώ;

ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὓ;

ΕΥ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;

ΔΙ. τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῇ; 1475

ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;

ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθείδειν κῶδιον;

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;

ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1480

ΔΙ. εὖ τοι λέγεις

νῆ τὸν Δί'. οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἡκριβωμένην.

πάρα δὲ πολλοῖσιν μαθεῖν.

ὅδε γὰρ εὖ φρονεῖν δοκήσας

1485

πάλιν ἀπείσιν οἴκαδ' αὖ,

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,

ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι.

1490

χάριεν οὖν μὴ Σωκράτει
 παρακαθήμενον λαλεῖν,
 ἀποβαλόντα μουσικὴν,
 τά τε μέγιστα παραλιπόντα
 τῆς τραγωδικῆς τέχνης.
 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
 καὶ σκαριφησμοῖσι λήρων
 διατριβὴν ἀργὸν ποιεῖσθαι
 παραφρονούντος ἀνδρός.

1495

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χάρει,
 καὶ σῶζε πόλιν τὴν ἡμετέραν
 γνώμαις ἀγαθαῖς, καὶ παιδεύσου
 τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν·
 καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
 καὶ τουτὶ τοῖσι πορισταῖς,
 Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
 τόδε δ' Ἀρχενόμῳ·
 καὶ φράζ' αὐτοῖς ταχέως ἥκειν
 ὥς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
 κἂν μὴ ταχέως ἥκωσιν, ἐγὼ
 νῆ τὸν Ἀπόλλω στίξας αὐτοὺς
 καὶ συμποδίσας
 μετ' Ἀδειμάντου τοῦ Λευκολόφου
 κατὰ γῆς ταχέως ἀποπέμψω.

1500

1505

1510

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον
 τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
 κἄμοι σῶζειν, ἣν ἄρ' ἐγὼ ποτε
 δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
 σοφία κρίνω δεύτερον εἶναι.
 μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ
 καὶ ψευδολόγος καὶ βωμολόχος

1515

1520

μηδέποτ' εἰς τὸν θῦκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱρὰς, χᾶμα προπέμπετε
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

1525

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας· 1530
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαιμέθ' ἂν οὕτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κᾶλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

NOTES.

1—37. Dionysus and Xanthias his slave are on their way to Hades. Dionysus, clad half like Hercules, half in woman's dress, is walking: Xanthias is riding an ass and carrying Dionysus' luggage. Xanthias, proposing to beguile the way with jokes, is forbidden to use any of the stale and degenerate wit of the stage. While arguing about Xanthias' hard case they reach the gate of Hercules' dwelling and knock.

1. *εἴπω*] The deliberative or interrogative subjunctive: 'am I to say?'

εὐωθῶτων] Aristophanes (*Nub.* 538, *Pac.* 739) takes credit to himself for avoiding the common-place jests to which Dionysus here so strongly objects. Instances where he himself uses the same are easily found (*Eq.* 998, *Lys.* 314). But they form a very small portion of the Aristophanic wit and humour, and one that could be spared: with the comedians whom he blames it may not have been so.

3. *πιέζομαι*] Say anything you like, except the word *πιέζομαι*. This and one or two other expressions of fatigue, pain, etc. Dionysus forbids.

4. *φύλαξαι*] Imperative middle, as the accent shows, and indeed the sense, 'beware of, guard against.' In the next clause the subject to *έστι* is *τοῦτο* (*τὸ πιέζομαι*): 'this word is absolutely gall and bitterness to me.' The opposite to this is the Horatian '*Hoc juvat et melli est.*'

11. *τί δῆτ' ἔδει*] 'Why was I to carry all this baggage, if I mayn't ease myself by some of our common stage jokes?'

13. *Φρύνιχος*] All these three were contemporary comic writers. Phrynichus gained the second prize against the *Frogs*, Ameipsias was successful against the *Clouds*. Of Lycis we know nothing certain.

15. *σκεύη κ.τ.λ.*] This line can hardly be right as it stands. Porson proposed *οἷ σκευοφοροῦσ'*, 'if I may not do anything which P. L. and A. do, who carry burdens in their comedy.' Bergk (followed by Paley) punctuates after *ποιεῖν*, making *Λύκισ κάμειψίας* subject to the verb *φέρουσι*. Holden reads *σκευηφόρους* in apposition to and explanatory of *μηδέν*.

17. *σοφισμάτων*] Tricks and devices to raise a laugh.

18. *πρεσβύτερος*] The Scholiast quotes from Homer, *Od.* τ. 360, *αἰψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσιν*, probably the earliest expression of this idea. Cf. Cic. *de Or.* II. 59, *Senium est cum audio*.

20. *ἐρεῖ*] As his neck is galled by the weight of the burden, which he carries slung over a porter's stick, he says that his neck is unhappy in not being able to relieve itself by speaking. There seems nothing beyond fair comic license in attributing the speech to the neck. Meineke, following Cobet, reads *ἐρῶ*. The change of person is then harsh and abrupt.

21. *εἴτ' οὐχ ὕβρις*] Dionysus is roused by Xanthias' complaints to prove that after all he is better off than he deserves. The 'insolence and conceit' are on Xanthias' part.

22. *ὅτ'*] *ὅτε*, not *ὅτι*, for the Attic writers never elide the final *ι* of *ὅτι*. Cf. *Nub.* 7, where the same caution is needed.

υἱὸς Σταμνίου] An unexpected substitute for *Διὸς*. 'Son of Jar' instead of 'Son of Jove.'

23. *ὀχῶ*] Cf. Xen. *Hippiarch.* 4. 1, *δεῖ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἱππέας τοῦ βαδίζειν, μέτριον μὲν ὀχοῦντα*, where *ὀχεῖν* is 'to cause to ride, to let ride.' On the principle of 'qui facit per alium facit per se,' the use is intelligible enough. The passive is used of the rider, as in l. 25.

24. *ταλαιπωροῖτο*] Irregular sequence after the present tenses, but it refers to Dionysus' past intention. 'I walk, my intention at the outset being that he might not, etc.' Indeed the present tenses *βαδίζω*, *πονῶ*, *ὀχῶ* embrace the whole past time of the journey: 'I have been all this time trudging afoot and toiling and letting him ride, that he might not be overworked.'

25. *πῶς—ὀχεῖ*] 'how can you carry if you are carried?' No very cogent argument.

26. *ταυτί*] X. points to the burden on his shoulder in proof that he is a carrier. D. rejoins, 'how, in what sense, can you be said to carry this?' X. mistaking the *τίνα τρ.* says 'how do I carry this? Why, very painfully.'

27. *οὔνος*] = *ὁ ὄνος*. Meineke reads *ὄνος* with Rav. ms. Fritzsche finds an additional joke in *ὄνος*, applying it to Xanthias. This seems needless: the discussion is merely whether, when a donkey carries a man, and a man a bundle, the donkey or the man more truly carries the bundle. But 'a donkey' would do about as well as 'the donkey.'

28. *ἔχω ᾧ*] Meineke would prefer *ἐγὼ ᾧ*. Hamaker rejects 26—29: on which M. remarks "if they were not there, no one would miss them, but this is not sufficient reason for condemning lines in themselves unobjectionable." A sensible remark; but does M. himself always act up to it?

30. *οὐκ οἶδ'*] X. gives up arguing the matter. Much in the same way, in *Nub.* 403, Strepsiades, puzzled and muddled by Socrates' philosophy, says *οὐκ οἶδ' ἀτὰρ εἰ σὺ λέγειν φάλναι*. The whole argument is in ridicule of those who dealt in such quibbles.

33. ἐγὼ οὐκ] Cf. *Vesp.* 416 τοῦδ' ἐγὼ οὐ μεθήσομαι, *Nub.* 901 ἀλλ' ἀνατρέψω γὰρ αὐτ'.

ἐναυμάχουν] Had X. been present at the sea-fight of Arginusae, he would have received his liberty, and might then have snapped his fingers at his master. This battle was fought B.C. 406, in the year before the *Frogs* was played. Xenophon mentions the fact of slaves serving in the fleet there. Of their enfranchisement we read again below, l. 693.

34. κωκύειν ἐκ.] So in Latin *jubeo plorare*, 'I bid you go and be hanged.' The doubled *κν* is not uncommon. Cf. *Nub.* 783, 840.

35. ἐγγὺς β. εἰμι] 'I am now, in my travel, near the gate.' εἰμι is not to be taken with βαδίζων. So in *Eccl.* 1093 ἐγγὺς ἤδη τῆς θύρας ἐλκόμενός εἰμι'.

38—164. Hercules himself answers the door. Dionysus tells him the reason of his visit: his wish to bring back Euripides. After some conversation about the Tragedians, he asks him of the ways to Hades, for which Hercules gives him directions.

38. κενταυρικῶς] A suitable comparison in the mouth of Hercules who fought with Centaurs.

39. ἐνήλαθ'] Cf. *Soph. Oed. Tyr.* 1260, where it is said of Oedipus in his frenzy δεινὸν δ' αὔσας... πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων ἐκλινε κοῖλα κληῖθρα. The word is from ἐνάλλομαι. With ὅστις supply ἦν, 'whoever it was.'

εἰπέ μοι] Hercules then stops in amazement at Dionysus' strange appearance. The next two lines are aside between Dionysus and Xanthias, D. affecting to believe that Hercules stopped in fear of him.

41. νῆ Δία, μὴ] 'Yes, by Zeus, he was afraid, afraid, that is, you were crazy.' This is certainly the right rendering: and so the Scholiast: ὑπέλαβέ σε μαίνεσθαι ὁ Ἡρακλῆς. Kock well compares *Plut.* 684 ταλάντατ' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν; K. νῆ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με ἐπὶ τὴν χύτραν ἐλθόν.

45. ἀποσοβῆσαι] A curious use of the word. In *Eq.* 60, *Vesp.* 460, it has its proper sense 'to scare away,' as birds from corn-fields. Hercules' ἀσβεστος γέλως persistently returns despite his efforts, as birds or flies might do: hence the application of ἀποσοβῆσαι.

46. κροκωτῶ] A woman's dress. Cf. *Lysistr.* 44 γυναῖκες κροκωτὰ φέρουσαι.

47. ὁ νοῦς] 'The meaning' of this compound of hero and woman. The κόθορνος is in *Lysistr.* 657 and *Eccl.* 346 a woman's shoe; but was also special to Dionysus. In *Thesm.* 140 Mitchell notes astonishment at a similar combination, τίς δαὲ κατόπτρου καὶ ξίφους κοινωνία;

48. ποῖ γῆς κ.τ.λ.] Hercules asks whither D. was bound in such strange guise. D. explains that while on ship-board he was suddenly seized with a longing to recover Euripides.

ἐπεβάτευον]=ἐπιβάτης ἦν, 'I was serving as marine.' Κλεισθένης, 'for Cleisthenes,' under Cleisthenes as trierarch. In *Eq.* 1374 Cleis-

thenes is an effeminate youth. If the same man be meant here, Dionysus' boast of his naval exploits with him is all the more absurd. The dative is rendered by some 'on board the Cleisthenes,' as put *παρὰ προσδοκίαν* for the name of the ship.

49. *κάνανυμάχησας*] i.e. at Arginusae.

51. *σφώ*] 'You two?' You and Cleisthenes : a pair of cowards.

καῖτ'...έξ.] 'I awoke and behold it was a dream:' in contempt of Dionysus' romancing. Perhaps the words are better in Xanthias' mouth, as Fritzsche and Kock give them. D. does not remark the sneer, but goes on with his explanation.

53. *'Ανδρομέδαν*] A play of Euripides, acted B.C. 412. But Paley thinks the ship was named Andromeda, and that Dionysus 'read the name Andromeda on the ship's side.' This would suggest Euripides' plays, and stir up a desire for the poet. The question is, how far was reading of books usual at that time? And Dionysus, the patron god of the drama, might be supposed to read plays, if any one did. Altogether the usual interpretation seems the better one.

54. *πὼς οἶσι σφόδρα*] Cf. *Nub.* 881 *βατράχους έπολεῖ πὼς δοκεῖς*. 'You can't think how strongly' is the sense : all interrogative force being lost in this colloquial use.

55. *Μόλων*] An actor of Euripides' plays, and of great stature ; it is a surprise to put Molon after *μικρός*. Some however say that there was another Molon, a small man, and a robber.

62. *εἵηνους*] Hercules' greediness leads D. to explain his desire by comparing it to a craving for pea-soup (*εἵηνος*), a favourite food of athletes.

64. *έκδιδάσκω*] Indic. 'am I making my meaning clear?' This half-line is said to be from Euripides.

66. *δαρδάπτει*] Used also in *Nub.* 711 : it is an Homeric word, proper of wild beasts, but used metaphorically in *Od.* ξ. 92.

67. *καὶ ταῦτα*] Hercules throws in this question in wonder: D. continues, 'Yes, and no one shall dissuade me.'

69. *έπ' έκείνον*] 'after him, to fetch him,' as below ll. 111, 577. *έκείνος* expresses a person remote, esp. one in the other world. Cf. *έκεῖ* in l. 82.

70. *κατωτέρω*] D. is ready to go to Hades below, and even to any region below that below. There seems no special idea of Tartarus in his mind, though that is below Hades. He is merely expressing strongly that he will go anywhere to recover Euripides.

72. *οἱ μὲν κ.τ.λ.*] A line from the *Oeneus* of Euripides.

73. *'Ιοφῶν*] Son of Sophocles, a tragic poet of some merit, but suspected of being helped by his father, or of bringing out his late father's tragedies as his own.

74. *εἰ καὶ τοῦτ' ἄρα*] 'if after all even this is a good thing:' perhaps after all it is a deceptive good, Iophon being not worth much really. *ἄρα* throws doubt on what goes before.

76—79. If the son won't content you, and you must have one of the original three, why not Sophocles? Because Iophon may possibly replace Sophocles.

76. *πρότερον*] 'better' rather than 'older.'

79. *κωδωνίσω*] A metaphor from a bell or other metal, coins especially, tested by the sound. Cf. Demosth. 19. 167 *ἐκείνος ἡμᾶς διεκωδώνιζεν ἅπαντας*. Cf. below, l. 723. Also *Lysistr.* 485 *ἀκωδώνιστον ἔαν πρᾶγμα*, 'to leave a matter untried, unproved.'

80—2. Besides Sophocles will be too contented and orderly to break rules and run away.

83. *Ἀγάθων*] A wealthy Athenian, of great beauty, at whose house Plato has laid the scene of his Symposium. As a poet he appears to be commended here: in *Thesm.* 100—130 we have probably some fragments of his lyrics. His style was marked by flowery ornament and antithesis. He was a luxurious liver, and passed some time at the court of Archelaus, king of Macedonia. The date of his death is uncertain: some think he was dead before the *Frogs* was played, some that he lived a few years later.

85. *ἐς μακάρων εὐωχίαν*] We should expect *νήσους* or *εὐδαιμονίαν*, for which *εὐωχίαν* is substituted, to suit Agathon's character. But the line is not decisive as to the date of his death. For if he left Athens for Archelaus' court, and lived there in luxury with no intent to return, he might be suitably spoken of as 'gone away to the happy banqueting boards.' Might there not also lurk in *μακάρων* a slight suggestion of *Μακεδόνων*? As a parody on the happy islands of the blessed dead, *μ. εὐωχία* would suit the heaven of Scandinavian mythology even better than that of Greece.

86. *Ξενοκλέης*] This poet, with his brothers and Carcinus their father, is repeatedly ridiculed by Aristophanes. Cf. *Pac.* 781—95, *Nub.* 1261, *Vesp.* 1500—14.

87. *Πυθάγγελος*] Of him nothing is known. Meineke leaves here a space for an answer of Dionysus. But silence with a contemptuous gesture is enough. And Xanthias breaks in impatiently.

91. *σταδίῳ*] Cf. *Nub.* 430 *τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον*.

92. *ἐπιφυλλίδες*] 'mere leaf-growth, rank luxuriant leaves.' The word is explained *οἱ καλούμενοι ἐπίτραγοι*, 'the wasteful shoots of a vine,' which the dresser prunes, in order that the productive force may go into fruit-bearing. Thus Kock explains the word, following Fritzsche nearly. 'These wretched poets, with mere chatter and no force or sense, are as vines rank and luxuriant in leafage but not productive (*γόνιμοι*) in fruit.' Fritzsche renders 'üppiges Weinlaub ohne Trauben:' Kock 'geile Ranken und Blätter.' The derivation of *ἐπιφυλλίς* supports this meaning. L. and S. however, and most commentators, have taken *ἐπιφυλλίδες* to mean 'small grapes left for gleaners,' in which sense the Septuagint has it in Judg. viii. 2: 'small grapes that do not ripen.' Sound without sense is more aptly figured by 'leaf without fruit,' than by 'mere gleanings, imperfect grapes.'

93. *χ. μουσαία*] A neat adaptation from Euripides, who had spoken of a leafy bower as *χελιδόνιον μουσαίον*. The swallow is constantly the type of barbarous and meaningless chatter: as is the nightingale of song.

94. *χορὸν λ.*] 'To obtain a chorus' is the regular phrase for 'to be allowed to perform a play.' So we find also *αἰτεῖν χορὸν*, *Eq.* 513. If once these sorry poets exhibit, their power is all spent.

99. *παρὰ κ.*] 'boldly-hazarded.'

100. *Διὸς δ.*] Euripides in the *Melanippe* wrote *δυσσοι δ' ἱρὸν αἰθέρ' οἰκῆσιν Διὸς*, quoted in *Thesm.* 272. The change to *δωμάτων* makes E. dare more than may become a poet. *χρόνου πόδα* is in Eur. *Bacch.* 888, and in the *Alexandrus*.

101. *ἡ φρένα κ.τ.λ.*] A paraphrase of the well-known line in Eur. *Hipp.* 612 *ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος*. It is again referred to below, L. 1471, and *Thesm.* 275.

καθ' ἱερῶν] 'over the victims.' Cf. *Thuc.* v. 47 *δμύντων κατὰ ἱερῶν τελείων*, and *Eq.* 660 *κατὰ χιλίων εὐχὴν ποιήσασθαι χιμάρων*.

102. *ἐπιорκήσασαν*] There is no reason to take this word out of its usual sense, 'forsworn,' as some do, translating 'linguam quae juravit.' For if the mind did not swear and the tongue did, the tongue would have sworn an oath meant to be broken, and this is *ἐπιорκεῖν*.

103. *μᾶλλον*] *μὴ ἀλλὰ*, a frequent combination in Aristophanes: 'do not say so, but.' It is corrective here of the word *ἀρέσκει*: 'Don't say "please me," why I'm more than mad with delight at them.' Comp. below ll. 611, 745, 751, where the force is just the same: in each passage some word too weak and inadequate to the occasion is corrected.

104. *καὶ σοί*] You too, though you profess to like them, must really think these phrases vulgar tricks to catch the public.

105. *οἶκει*] Every one has a right to dwell in and manage his own house: cf. Eur. *I. A.* *τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι*; *Androm.* 581 *ἢ τὸν ἐμὸν οἶκον οἰκήσεις*: and Euripides had used the phrase *μὴ τὸν ἐμὸν οἶκει νοῦν*, as the Scholiast tells us. 'Don't take on yourself to arrange what I am to think,' Dionysus means: 'Hercules' province is not criticism of poetry but of eating: there he is 'at home.'

108. *ὧν περ*] Neuter, 'the objects for which I came:' and in strict regularity it should have been followed by *ταῦτα φράσον μοι*, but this is changed to *τούτους* by the nearer noun *ξένους*. 'What I came for...that you might tell me of your hosts; of these tell me.'

111. *ἐχρῶ*] *ἐχράδον*. Most texts have *ἐχρω*: but older editions *ἐχρῶ*: which seems correct according to rules of accentuation.

113. *ἀναπαύλας*] Plato (*Legg.* 625 B) speaks of 'shady resting-places by the way among lofty trees.' *ἐκτροπᾶς*, 'turnings, places where the road branches.' L. and S. say 'a place to which one turns,' a resting-place, inn. The Latin 'deverticulum' appears to have both meanings, but the one first given best suits this passage.

114. *διαίτας*] 'lodgings, rooms:' in private houses perhaps: distinguished apparently from inns open to all (*πανδοκεῖα*), which were at that time often kept by women.

116. *καὶ σύ γε*] 'Yes, I shall go; and speak you no more on this head, but tell me the best way.' Join *τῶν ὁδῶν* with *διπλῆ* 'by which of the ways.' Comp. *ποῖ γῆς, ποῦ γῆς*. Fritzsche, reading *διπλῆς*, alters the rest to *νῦν ὁδόν*.

121. *ἀπὸ κάλῳ κ. θ.*] 'by rope and bench.' This might, as Fritzsche and Kock say, first suggest a way by sea, by towing and rowing: then *κρεμάσαντι σαυτὸν* 'if you hang yourself' changes the whole sense, the tow-rope becoming the halter, the oarsman's bench the bench or stool on which the man climbs to hang himself, kicking it away (as the Scholiast says) when the noose is fixed. This way D. rejects 'as stifling:' he had stipulated for a way 'not too hot.'

123. *ξύντομος τετριμμένη*] 'a short cut well-beaten' in a double sense, the path being well trodden, the hemlock well pounded, and also cut up small.

125. *ψυχράν γε*] Too cold is this way. The chilling effects of hemlock are described by Plato in relating the death of Socrates: *ἔπειτα σφόδρα πῖσας αὐτοῦ τὸν πόδα ἤρετο εἰ αἰσθάνοιτο, ὃ δ' οὐκ ἔφη· καὶ μετὰ τοῦτο αὖθις τὰς κνήμας καὶ ἐπανιών οὕτως ἡμῖν ἐπεδείκνυτο ὅτι ψύχοιτό τε καὶ πήγνυτο. Phaed. 117 E.*

128. *δυντός*] Suppl. *ἐμοῦ*, 'since I am a poor walker.' D. is fat and puffy: cf. l. 200.

129. *Κεραμεικόν*] The outer Ceramicus is meant, through which the course lay. D. is to watch for the start, and then start himself down from the tower.

130. *τὸν πύργον*] Called Timon's tower: it was near the starting-point of the race.

131. *ἀφιεμένην*] The order is *θεῶ ἐντεῦθεν ἀφ. τὴν λ.* 'look thence at the starting of the torch-race.' When the spectators impatiently call upon the starter to start (*εἶναι*) the competitors, then D. is to start himself on his downward way.

133. *εἶναι*] Imperative in sense. This aorist is far commoner in compounds (*ἀφείναι, καθείναι* etc.) than in the simple verb.

134. *ἐγκ. θρίῳ*] In Aristophanes *θρίον* is a ball of meat wrapped in a fig-leaf: we have *ταρίχους θρίον* *Ach.* 1101, *δημοῦ θρίον* *Eq.* 954. Here D. comically speaks of his brains as 'two brain rissoles or puddings.' 'Zwei Klösse Gehirn' Kock. Indeed it appears from Eustathius and Schol. on *Eq.* 954 that *θρία ἐγκεφάλου* were an actual dish.

139. *τυννουτῶ*] 'only so big,' showing its size. Hercules wants to frighten D.

140. *δύ' ὀβολῶ*] Charon's fee is generally put at one obol. Ar. perhaps doubled it that it might be the same as the dicast's fee, or the ecclesiast's fee, or the *θεωρικόν*: which last however appears to have varied.

142. Θησεύς] As an Attic hero, Theseus introduced the Attic use, when he visited Hades to carry off Persephone.

145. βόρβορον] Cf. Plat. *Phaed.* 69 c ὅς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἄϊδου ἀφίκηται, ἐν βορβόρῳ κείσεται.

151. ἡ Μορσίμου τις] ἡ εἰ Meineke proposes: Cobet ῥῆσιν τιν' for τις ῥῆσιν: they think the repetition of τις awkward. After mentioning heinous moral crimes, which Aeschylus, Virgil, and others have spoken of as meeting retribution in the nether world, he ridiculously adds as a crime the copying out a speech from the bad poet Morsimus: for whom see *Eg.* 401, *Pac.* 801.

153. Κωησίου] A dithyrambic poet ridiculed in the *Birds* l. 1383—1409: he had written the accompanying music or song to the weapon-dance.

154. ἐντεῦθεν] From the torments of the wicked H. passes to the joys of the initiated. These are described by Pindar, in a fragment of his *Threni.*

155. ἐνθάδε] 'here' on the upper earth; because in the world below the light was generally dim. Cf. Virg. *Aen.* vi. Largior hic campos aether et lumine vestit purpureo.

159. ὄνος ἄγων μυστήρια] παροιμία ἐπὶ τῶν ἑτέροις κακοπαθούντων. Photius. As ἄγειν Διονύσια, θεσμοφόρια means 'to celebrate the Dionysia, Thesmophoria,' so ἄγειν μυστήρια 'to celebrate the mysteries.' The ass celebrated them by carrying the baggage of the multitude who went out to Eleusis from Athens: thus he had the trouble, they the holiday. And so, while Dionysus and Hercules are amusing themselves, Xanthias is labouring under his burden. There is no reason for supposing that ἄγειν μ. can mean φέρειν τὰ τῶν μυστῶν ιερά, 'to carry the mystic vessels.' Xanthias takes up the word μεμνημένοι: 'Initiated mystics! it's I who in truth take the donkey's usual part in the mysteries: all the work: none of the play.' Therewith he throws down his burden: which however he soon has to resume.

160. ταῦτα] the burden which X. carries.

165. ὕλαυε] Used at parting as in *Ecc.* 477, ἀλλ' εἰμι· σὺ δ' ὕλαυε.

165—270. After parting from Hercules, Dionysus and Xanthias go on to find the lake; having vainly tried to make a bargain with a corpse to relieve X. as porter. They find the lake and Charon, who takes D. on board, refusing X.; they cross the lake escorted by the frog chorus.

168. ἐπὶ τοῦτ'] sc. ἐπὶ τὸ ἐκφέρεισθαι 'to be buried.'

169. ἔμ' ἄγειν] 'take me.' So Bergk and Paley, for vulg. τότε μ' ἄγειν.

172. σκευάρι] 'some light luggage;' rather depreciating its weight.

174. ὑπάγεθ' ὑμεῖς] 'Move forward on your way, you bearers.' The dead man scorns to bargain, and is in a hurry to get on; and in spite of Dionysus' ἀνάμεινον will not come to terms. Others (less well) take ὑπ. ὑμ. to be addressed to D. and X., 'move out of the way.'

177. ἀναβιῶν] an amusing inversion of ἀπολομένη well suited to a dead man.

178. ὥς σεμνὸς ὁ κ.] 'What airs the wretch gives himself!' Cf. *Plut.* 275 ὥς σεμνὸς οὐπίτριπτος.

180. ὥπ] κέλευσμα καταπαῦον τὴν κωπηλασίαν, Schol. παραβαλοῦ 'lay the boat alongside the land.' So below, l. 269. In *Eq.* 762 it is of laying one boat alongside another. Charon seems here to be addressing one who helps in the rowing. Why then, asks Kock, does he make Dionysus row? Chiefly that D. may raise a laugh by his clumsiness. Kock suggests that Charon may be landing a passenger on the far shore of the lake, whom he makes row, as afterwards he makes D. row: that he is not visible till he returns to the near shore. The supposed extent of the lake (λίμνη μεγάλη πᾶν) is against this: the whole scene is on the hither shore of it. And granting Charon to have a rower under him, Dionysus' extra weight might necessitate extra rowing.

181. τοῦτο;] The old reading τοῦτο λίμνη νῆ Δία αὕτη 'στιν was corrected by Dobree, whom most editors have followed. Perhaps another correction would be admissible: τοῦτο λίμνη νῆ Δ. αὕτη 'στιν 'this is *the very* lake he mentioned.' With Dobree's correction the passage runs: X. 'What is this?' D. 'This? Why, this is the lake.'

184. χαῖρ' ὦ X.] Said to be from a play of Achaëus. The Scholiast suggests that the triple greeting should be divided between Dionysus, Xanthias, and the dead man who has refused to be porter. It is very unlikely that the dead man comes on again: and Dionysus' thrice repeated 'Hail!' (esp. as it suits the metre) needs no abstruse reason.

186. ὄνου πόκας] 'Donkey's Woolton,' an imaginary town, because to shear an ass (ὄνον κείρειν) was a proverb for an impossibility.

187. Κερβερίους] Parodied from the Κιμμέριοι, with reference to Cerberus. The Cimmerians dwelt in outlandish darkness, none could say where: so they are localized in Hades. And so of 'the crows.' Taenarus was the south promontory of Laconia, where was fabled to be an entrance to Hades: 'Taenarias fauces, alta ostia Ditis' Virg. Meineke objects that Taenarus is not *in* Hades: he reads Τάρταρον. He also reads ὄκνου πλοκάς in the line before. There appears to have been a picture by Polygnotus (*Paus.* 10. 29. 2), called ὄκνος, of a man twisting a rope which a she-ass gnaws to pieces again: an emblem of labour in vain. But how should the words be rendered here? what is the sense of 'the twistings of delay,' or 'Ocnus' rope,' as applied to the shades below?

188. σχήσειν] Nautical use, as in *Thuc.* 11. 25 σχόντες ἐς Φειδὸν ἐδῆρουν τὴν γῆν. The compounds κατασχεῖν, προσσχεῖν in this sense 'appellere' are also of frequent use.

189. σοῦ γ' οὐνεκα] 'just for your sake;' you deserve no better landing-place.

191. τὴν περὶ τῶν κρεῶν] Of the whole passage the sense plainly is this: 'I ferry over no slave, unless he has fought in the battle of

Arginusae and so won his freedom.' It is also plain that τὴν περὶ τῶν κρεῶν is simply to define the ναυμαχία in which the slave must have taken part. The explanation generally accepted is this. The Greeks have a proverb τὸν περὶ ψυχῆς δραμεῖν 'to run for very life;' and also a more vulgar form ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει. Hence a contest for very life may be more rudely termed περὶ τῶν κρεῶν 'for body and bones.' Such was the fight at Arginusae, on which the very existence of the Athenian State depended. But though of momentous issue, Arginusae was not more a struggle for life and body than many other battles: this does not seem a good definition of it: especially to an Athenian, as the Athenians won a signal victory. The better explanation seems to be that τὴν περὶ τῶν κρεῶν refers to the distinctive fact about Arginusae, the failure to save the wrecks and their crews, for which the generals were impeached and condemned. Charon calls the sea-fight 'the one about the carcasses;' where such a stir was made about picking up the crews, whom Charon contemptuously speaks of as κρεῶν. Perhaps a sneer is intended at the Athenians for thinking so much of this, and so little of the main issue of the battle. Brünck thus explains the passage, and part of the Scholiast's note seems to favour this view, though it is not clearly worded.

192. οὐ γὰρ ἀλλ'] 'for indeed' is about the force of this combination. Cf. *Eq.* 1205, *Nub.* 232, and below ll. 498, 1180. It may be explained 'not something else, or anything else, but,' which is plainly equivalent to an emphatic assertion of the special fact.

194. Δυαίνου] 'the stone of withering:' because the dead are dry and withered. The Scholiast says there was a stone so named at Athens. If so, probably it was named after some person, but is adopted here with reference to the meaning.

196. μανθάνω] X. quite understands that, as before, he is to have all the trouble, and wonders what evil token met him as he started, to bring on him such a train of misfortune.

199. ἴζω' πρὶ κώπῃ] D. sits *on* the oar instead of 'to the oar, ready for rowing.' Charon gives him exact directions. Most editors adopt οὐπερ from MSS. Rav. and Ven. for οἵπερ. Either reading is unobjectionable.

202. ἔχων] adds a notion of continuance, 'don't go on playing the fool, but row.' Cf. *Nub.* 131, 509, τί ταῦτ' ἔχων στραγγεύομαι; τί κυπτάξεις ἔχων;

ἀντιβὰς] 'pressing your foot against the foot-board or stretcher.'

204. ἀπ. ἀθ. ἀσ.] 'Unskilled, untried at sea or Salamis:' the last word may be either 'no Salaminian'=no native of Salamis, they being good sailors; or 'no sailor such as fought at Salamis.'

207. βατράχων κ.] Probably in apposition, 'swan-frogs' or 'frog-swans:' i.e. frogs musical as swans. Meineke adopts Bothe's compound βατραχοκύκνων. This seems needless. Indeed βατράχων κύκνων might be 'frogs and swans,' as ἀνδρῶν γυναικῶν above in l. 157 'men and women.' Charon gives the time (κατακελεύει), and the frogs take up the chant.

209. βρεκεκεκέξ κ.τ.λ.] The frogs, though a secondary Chorus—for the true Chorus are the Mystae—have given their name to the play. During their song, which is to give time to the rowers, and probably becomes quicker and quicker, driving poor Dionysus to desperation, the boat crosses to the opposite shore. The frogs are not visible, acc. to the Scholiast: they may have been so, being either actors dressed up, or dummy figures, while their croaking was made by persons concealed, as Paley suggests.

212. ξύναυλον] Cf. Eur. *El.* 879 *ἔγω ξύναυλος βοά.* A flute accompanied the chant of the frogs. The gist of the first strain is 'Sing we here in the nether marsh that song which erst we sang in praise of Dionysus at his festival in the marshes.' *λαχίσσαμεν* is aorist in the simplest sense, the frogs below being the ghosts of frogs above. Kock suggests *χωροῖ* for *χωρεῖ* in l. 219, but that seems unnecessary.

215. Νυσηιον] Nysa was the fabled home of the infant Dionysus: it is variously placed in Greece, Arabia, Aethiopia, India.

217. Λίμναισιν] Dionysus' oldest and holiest temple was in the district called Λίμναι, south of Athens: it was called the Lenaeon. Demosthenes (1371) tells us that it was opened once a year, on the 12th of Anthesterion. Cf. Thuc. II. 15. There were three days of the festival, Πιθουγία, Χόες, Χύτροι. Cf. Smith *Dict. Ant.* under *Dionysia*.

218. κρ. ὄχλος] 'the revel rout with splitting heads' from yesterday's drinking at the Χόες.

219. ἐμόν] The marshes are the frogs' special demesne, particularly in spring when they begin to croak.

226. αὐτῷ κοάξ] 'coax and all:' a construction commoner with plurals. See note on *Vesp.* 170.

227. ἐστ'] 'you are nothing else but coax:' cf. *Av.* 19 τῷ δ' οὐκ ἄρ' ἦσθην οὐδὲν ἄλλο πλὴν δάκνειν, and *Lys.* 139 οὐδὲν γὰρ ἐσμεν πλὴν Ποσειδῶν καὶ σκάφη. Meineke edits here ἄλλ': which seems more correct, especially where it is the nominative case and predicate in a sentence.

229. ἐμέ γὰρ κ.τ.λ.] Of course I sing; for the Muses, Pan, and Apollo, love my song, and I shall not stop it for your meddlesome objections. The frogs do not recognize the god in Dionysus: even Aeacus does not do so: it needs a brother god Pluto. Cf. l. 670.

230. κεροβάτας] Three explanations are given. (1) 'that treads the mountain peaks:' cf. *Nub.* 597 ὑψικέρατα πέτραν; compare also such names as Matterhorn, Schreckhorn. (2) 'horn-footed'=goat-footed, supported by Homer's hymn to Pan l. 2, αἰγιόδην δικέρωτα, φιλόκροτον. (3) 'the horned walker or dancer:' the emphasis being on the first part of the compound, as in Soph. *O. C.* 718 ἑκατομπόδων Νηρηίδων is probably 'the hundred dancing Nereids.' And Homer's δικέρωτα might be quoted to support this, horns being the characteristic of Pan. All three interpretations are mentioned by the Scholiast.

καλαμόφθογγα π.] 'who draws merry music from his reed.' 'Pan primus calamos cera conjungere plures instituit.' Virg.

233. δόνακος] The reed was used of old in place of horn. And the horn, or tortoise-shell, was a kind of sounding-board to the lyre. 'In fidibus testudine resonatur aut cornu.' Cic. *N. D.* 2. 57. 144. Homer (*Hymn to Hermes* 47) describes the making of the first lyre: πῆξε δ' ἄρ' ἐν μέτροισι ταμῶν δόνακας καλάμοιο πειρήνας διὰ νῶτα διὰ ῥινόιο χελώνης. ἀμφὶ δὲ δέρμα τάνυσσε βοὸς πραπίδεσσιν ἐῆσι, καὶ πῆχεις ἐνέθηκ', ἐπὶ δὲ ζύγον ἤραρεν ἀμφοῖν· ἐπτα δὲ συμφώνους ὅτων ἐτανύσσατο χορδάς. Plainly both shell and δόναξ form the back or sounding-board of this lyre, for the arms, or sides, and the cross-piece, or bridge, are distinctly mentioned afterwards. The union of δόνακας καλάμοιο 'reed-stalks' shows that these two words need not be distinguished, as some have fancied. The fragment of Sophocles: ὑφηρέθη σου κάλαμος ὥσπερ ἐλύρας 'the reed sounding-board, as it were, of your lyre is removed' = you are as weak as a lyre without a sounding-board' is aptly quoted by Fritzsche. Hence δ. ὑπολύριος is certainly 'the reed that backs the lyre,' that forms the sounding-board. And Hesychius has Κάλαμος: τὸ ὑποτιθέμενον τῇ λύρᾳ ἡχεῖον.

241—9. We will sing now, if ever we did in weather fine or wet.

245. πολυκολύμβοισι μ.] 'strains of song broken by many a dive:' a sort of accompaniment of 'flop' going on at intervals, as the frogs plunge down.

247. χορείαν] 'choric song accompanying our dance.

249. πομφ.] 'with bursting bubbles' seething sounds: a word untransferable to our tongue.

250—2. Dionysus mimics their croak, as below, l. 262, τὸ λέγειν βρεκεκεκέξ παρ' ὑμῶν ἔμαθον. Schol.

253. τᾶρα] = τοι ἄρα. Cf. *Ach.* 323 δεινὰ τᾶρα πελοσμαι.

257. D. pretends indifference, dismissing them with a curse.

260. χανδάνη] Cf. Hom. *Il.* λ. 462 ἥϊυσεν ὅσον κεφαλῇ χάδε φωτός, 'he shouted with all the voice-power of mortal head.'

265. δέη] Pronounced as one syllable: so in *Plut.* 216 κᾶν δέη μ' ἀποθανεῖν. Some write it δῆ.

268. ἐμελλον ἄρα] 'I was destined after all...' = I thought I should do it at last. In *Ach.* 347, *Nub.* 1301, *Vesp.* 460 the same combination is used, but with ἄρα. The infin. is *future* inf. in every place but *Ach.* 347.

271—322. Dionysus hails Xanthias, who has made his way round to the landing-place. They advance through the dim light, D. being terrified by strange sounds and sights. When clear of these they hear the strains of an approaching Chorus, which proves to be the Mystae.

271. ἦ Ξανθίας] 'Is it Xanthias? is Xanthias there?' Some read Ξανθία: then ἦ is an exclamation, 'Hi! Xanthias.'

272. λαῦ] X. shouts to be heard, because it is so dark that they cannot see well.

273. τάνταυθι] 'where you are or have been.'

275. ἔλεγεν] sc. Ἡρακλῆς. See above, ll. 145—51.

276. νῆ τὸν Π.] As X. has seen them, D., not to be outdone, has seen them too: and then turns to the spectators: as in *Nub.* 1096, *Vesp.* 73.

281. εἰδὼς κ.τ.λ.] Knowing my prowess (says D.) Hercules wanted to frighten me by exaggerations, lest I should encounter and overcome these monsters, he wanting to keep all the honour of such deeds to himself. The next line is parodied from Euripides *Philoct.* οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφυ.

284. ἀγώνισμ' ᾄξ.] Some deed of high emprise to match our travel.

285. νῆ τὸν Δία· καὶ μὴν] 'By Zeus, yes. And hark! I hear a noise.' X. affects to assent to his master's wish for adventure, and invents a monster. It is strange that all the older editors except Fritzsche should have removed the stop after Δία. The instances given by Kock of νῆ τὸν Δία placed (as he thinks) too early in the sentence are little to the point: in all of them (*Nub.* 652, *Vesp.* 217, *Lys.* 609) the words can be translated naturally in their actual order; and the asseveration in two of them refers to what goes before. καὶ μὴν constantly introduces some new person, seen or heard. So in l. 288, where X. first *sees* the creature.

293. Ἐμπουσα] A spectre supposed to be sent by Hecate to scare travellers in the gloom, a monster of Protean variability.

294. σκέλος χ.] D. suggests 'and it has a brazen leg'—perhaps from some popular notion about the Empusa. X. accepts this, and gives it another of absurd material.

297. ἱερεῦ] He looks to the priest of Dionysus, who had a conspicuous seat in the theatre, and was, we may suppose, a wine-bibber, and of ruddy complexion. He is again referred to in l. 308.

298. Ἡράκλεις] He appeals to Hercules the deliverer (ἀλεξίκακος): and D. was dressed like Hercules. But D. does not want to be recognized as H., thinking that this may bring him into trouble; as indeed it does afterwards.

καλεῖς] Future tense.

301. ἴθ' ἦπερ ἔ.] To the Empusa, whom he supposes to pass on. Then turning to D. δεῦρο, δεῦρ'. So Mitchell explains: and certainly ἴθι, 'go on thy way,' does not suit with δεῦρο, 'come hither,' addressed to Dionysus. Unless there is a distinct interval: 'Go your way for a coward as you are,' contemptuously to D. who is flying: then, after a while, thinking the joke has gone far enough, 'Master, come back, we're all safe.' Without stage directions, points like this must remain doubtful.

303. Ἡγέλοχος] Hegelochus was acting Orestes in Euripides' play of that name. In speaking l. 279, which is here quoted, he so pronounced γαλήν' ὁρῶ as not to mark the elision, but make it γαλήν' ὁρῶ, 'I see a cat,' in place of 'I see a calm.' This mistake became quite famous, and was ridiculed in several comic passages noticed in the Scholiast. In the line, as given here, editions vary: the older have

γαλήν', Fritzsche, Meineke, and Kœck γαλήν. Fritzsche argues 'that Xanthias says, 'we may now say as H. did, for after a storm I see a cat.' H. did *not* say 'after a storm I see a calm.' But the supporters of γαλήν' may reason thus: Xanthias says, 'We may now speak as H. did; for after the storm I (Xanthias) see a calm.' Xanthias might say 'we may speak the line which Hegelochus spoke,' or even 'as Hegelochus spoke it;' and yet he, Xanthias, might then apply it as Euripides wrote it. In fact the gist of the whole is, 'We may apply to our case Euripides' line which Hegelochus spoke so absurdly.'

308. ὁδὶ] 'This priest of yours' blushed with sympathetic fear or shame for you.

311. αἰθέρα κ.τ.λ.] 'Is it Aether or Chronos?' Euripides' deities; see above, l. 100. Some give the line to Xanthias, spoken sarcastically.

314. εἰσέπνευσε] 'Yes I heard the breath of flutes, and also a breath of fragrance from torches reached me.' The flame would be perfumed by incense. Cf. below, l. 338, ὡς ἡδύ μοι προσέπνευσε χοιρέων κρεῶν.

318. ἐκεῖν'] That which Hercules had told them, ll. 154—7.

320. ὅνπερ Διαγόρας] ᾄδει is the natural word to supply. But as Diagoras of Melos was a despiser of the gods, some have supposed that there were two persons of the name, one a dithyrambic poet. It is also possible that the Melian Diagoras in his early life wrote odes to Iacchus. For this Diagoras cf. *Av.* 1071. ᾄδεν τὸν Ἰακχόν, 'to sing the Iacchus hymn,' as ᾄδεν τὸν Ἀρμόδιον, 'to sing the Harmodius lay.'

324—413. While D. and X. are standing aside, the Chorus enter: they call on Iacchus to lead the dance with flaming firebrand, and welcome his appearance (strophe 324—336, antistrophe 340—353). Then, in the anapaests (354—371), they make proclamation that all tasteless, quarrelsome, traitorous persons get them gone. They then encourage themselves to sport and mirth, calling upon the saving Persephone, on Demeter, and again more fully on Iacchus. Without doubt this whole interlude is an imitation of the procession and ceremonies of the Eleusinian mysteries: especially of the sixth day, when the statue of Iacchus, with myrtle garland and bearing a torch, was carried from Athens to Eleusis with shout and song. At the bridge over the Cephissus jests and ridicule of the passers-by were customary: called γεφυρισμός: imitated ll. 416—30. For particulars of the Eleusinia see Smith, *Dict. Ant.*

The Eleusinian procession had been discontinued since the occupation of Decelea by the enemy: the mystic treasures had been carried by sea. Only in the year 407, under a strong military escort led by Alcibiades, was it renewed for once. Hence this exhibition of some of its ceremonies in the under-world would be attractive to the Athenians.

324. πολυτίμητ'] πολυτίμοις Herm., Fri., Mein., Kock. The ms. πολυτιμήτοις needed correction. The frequent use of the vocative πολυτίμητε, cf. ll. 337, 397, in addressing a god makes for Dindorf's read-

ing. Iacchus, son of Demeter, must not be identified with Dionysus, son of Semele: they are quite distinct.

329. βρύοντα στ. μύρτων] 'berry-laden myrtle-wreath.' μ. genit. from μύρτον the fruit.

334. τιμὰν] 'service,' i.e. dance in honour of a deity: cf. below, 348. But the apposition of this word to χορείαν and its connexion with ἐγκατακρούων is harsh. Hamaker proposed πομπὰν, Kock edits τ' ἐμὰν here, and φλέγων in l. 350. For the sense τ' ἐμὰν is not very good. There are a few other verbal differences in the texts at the close of this strophe, but not important to the sense. With Dindorf's readings it runs, 'beating with bold foot the free and sportive measure, abounding in graces, even the chaste sacred dance for the holy mystae.' The dative may be because Iacchus is called on to lead the dance, to give the time, as it were, for them. Or (Schol.) ἐν from ἐγκατακρούων, 'among the holy mystae.' Or with λεράν, 'held sacred by the mystae' (Paley).

338. χοιρέων κρεῶν] The customary victims at the mystic rites. Cf. *Ach.* 764 χοίρους μυστικὰς. From these X. gets 'a whiff.' The impersonal constr. with the genit. is as *Vesp.* 1058 τῶν λιματίων ὀθήσει.

340. ἔγειρε] 'Arouse thee:' said by the Chorus to itself. Iacchus obeys their summons and is come. Meineke's text, explained after Fritzsche, has been taken. l. 341 is merely exclamation, and φῶσφορος ἀστήρ nominative to ἦκει. But by φῶσφορος ἀστήρ is meant Iacchus himself. Kock reads Ἰακχος for the two vocatives: the sense is then the same. As there are three syllables too much in l. 340, if τινάσσων be kept there, Fritzsche inserts another Ἰακχε at the end of l. 324.

345—8. The old forget their age and dance. As do Cadmus and Tiresias in *Eur. Bacch.* 185.

347. ἐνιαυτοὺς] 'cycles;' ἐνιαυτὸς being used for a number of years. We find mention of an ἐν. of eight years: also of nineteen.

348. ὑπὸ τιμᾶς] 'under the influence of the sacred service:' cf. above, l. 332.

354. εὐφημεῖν χρή] The leader of the Chorus speaks in the character of the Hierophant, the proclamation being an imitation of the real one at the mysteries. These tetrameter anapaests appear to be something like a parabasis: and it should be remarked that the later and true parabasis (675—737) has no anapaests.

356. Μουσῶν] The uninitiated in poesy are warned off: 'procul este, profani.' καθαρεύει, 'is true or pure in taste.' Cf. *Vesp.* 1015 νῦν αὖτε λεῶ πρόσσχετε τὸν νοῦν εἴπερ καθαρὸν τι φιλεῖτε. Compare also *Vesp.* 631. καθαρὸς poetically is 'pure, genuine, the real thing.' The actual word in its religious sense may have been in the hierophant's proclamation.

357. Κρατίνου κ.τ.λ.] 'whoever is not initiated into the mysteries of the tongue of the bull-eating Cratinus.' Dionysus is termed ταυροφάγος and ὠμηστής; therefore, they say, Cratinus as his votary is so

called. The epithet is intelligible enough as applied to the god, when we remember the Bacchanalian frenzy of his worshippers (Eur. *Bacch.* 737—47); but its transference to a poet, of whose drinking powers we hear much, but nothing of his *ταυροφαγία* in the savage sense, is not very natural. Fritzsche interprets it 'dithyrambic, dithyrambic prize-winner,' because a bull was the prize for the dithyramb. This explanation the Scholiast gives first: then ἡ, *ὅτι φίλοινοσ ἦν, διὰ τοῦτο ἐπίθετον αὐτῷ τοῦ Διονύσου ἐπιτιθέασιν*: i. e. because he loved wine he is called 'bull-devouring': a questionable piece of reasoning. Two other hints for explaining τ. are given by the Scholiast, which have been undeservedly neglected, in the words *τολμηροῦ, λαιμαργοῦ*, 'bold, gluttonous.' Now 'bold' is preeminently the word for Cratinus: cf. 'audaci afflate Cratino,' Pers. *Sat.* i. 123, and his character by Aristophanes in *Eg.* 526—8. Or, though not a raw-flesh eater, we may believe the great drinker to have been a great eater also. In either of these senses *ταυροφάγος* could be used without violence: a man recklessly bold might be called 'a bull-eater,' much as we term one who affects such a character 'a fire-eater.' There may be also some allusion to Dionysus and to the dithyrambic prize. The antiquarian explanations of the word may be to the point, but a plain meaning for the Greek word applicable to Cratinus' known character is what we want, and is best supplied by interpreting it 'bold, dauntless.'

358. *τοῦτο π.*] i. e. *βωμολοχευομένοις, οἱ ποιοῦσι βωμολοχεύματα*. The use of *τοῦτο ποιεῖν, δρᾶν* instead of repeating an active verb is common: it is rather different here, but the sense is plain.

359. *στάσιν*] The bitterness of party spirit at Athens was at this time great. The audience might fit these remarks to whom they pleased.

362. *τὰ πόρρητ'*] 'Contraband of war,' as in *Eg.* 282 *νῆ Δι' ἐξάγων γε τὰ πόρρηθ'*. The island of Aegina lay convenient for the exportation of such forbidden stores.

363. *εἰκοστολόγος*] 'About this time the Athenians imposed on the subject states in place of the tribute a tax of one-twentieth on goods carried by sea, thinking thereby to increase their revenue.' Thuc. vii. 28. This was in B.C. 413. The farmers of such taxes were *εἰκοστολόγοι*. Plainly Thorycion had abused his position and opportunities.

364. *ἀσκώματα*] 'rowlock-paddings,' cf. *Ach.* 97.

366. *Ἑκαταίων*] 'Shrines or images of Hecate,' the patroness of street-corners. Cinesias, a song-maker for cyclic-dancers (*κυκλιοδιδάσκαλος*, *Av.* 1403), is said to have thus insulted the shrines of Hecate. Cf. *Eccl.* 330.

367. *ρήτωρ*] Archinus and Agyrrhius did this, acc. to the Scholiasts here, and on *Eccl.* 102.

369. *τούτοις αὐδῶ*] The MSS. have *τούτοις ἀπαυδῶ*; editors correct for *τούτοις* variously *τοῖσιδ', οἷσιν, τοῦτον*. Brunck corrects *αὐδῶ* for *ἀπαυδῶ*. And there is no objection to this reading: the three commands thus rise in force most neatly: *αὐδῶ, ἀπαυδῶ, μάλ' ἀπαυδῶ*. The mistake of altering the first *αὐδῶ* into *ἀπαυδῶ* would be easy. The

compound ἀπαυδῶ cannot be rendered 'forbid,' as the infinitive has no μὴ to complete the prohibitive sense.

370. ἐξ. χοροῖς] 'to make way for, give place to:' ἐξίστασθαι takes dat. of the person for whose advantage or honour one departs from a place. So Virgil (*Georg.* II.): Tmolius assurgit quibus, 'to whom T. rising gives place.'

371. καὶ παννυχίδας] Meineke's changes here rest on no authority: is it certain that ἐγείρειν παννυχίδας is 'ineptum'?

374. ἐγκρούων] βάλων εἰρύθμως Schol., cf. above, l. 330.

376. ἡρίσθηται] 'we have feasted enough.' To this it is objected that the Mystae *fasted* at this time of the mysteries: also that an ἀριστον could not be mentioned in connexion with nocturnal rites. The first objectors read ἡγίστευται, 'the purging rites are fully done.' Others ἡρίστανται, 'we have had enough of victory (and war).' The devotees cannot have fasted throughout the Eleusinia: ἡρίσθηται might perhaps be understood of any sacred banquet. Nor is the conduct of the mystae below necessarily an exact copy of those above. Finally, as Paley points out, the mystae certainly *have* been feasting, or whence the whiff of roast pork and the chance of tripe, at l. 338?

377. ἀρεῖς] The α long from ἀέρω, ἀερῶ, as Porson shows on Eur. *Med.* 848.

378. Σώτειραν] Persephone had this title, as we learn from coins: and she is doubtless meant here.

380. ἐς τὰς ὥρας] 'to the coming seasons,' i. e. to every coming season, for ever. Cf. *Nub.* 562 ἐς τὰς ὥρας τὰς ἐτέρας, and *Thesm.* 950 ἐκ τῶν ὥρων ἐς τὰς ὥρας.

382. ἄγε νυν] The anapaests again spoken by the leader: the two stanzas by the whole chorus, or each by a semichorus.

387. καὶ μ' ἀσφαλῶς παῖσαι] Supply δὲ: as also to the other infinitives.

393. ταινιοῦσθαι] The victor in the jests at the bridge on the return from Eleusis was crowned with a head-band or fillet. But the Chorus mean also to pray for victory in the rivalry of comedies. Translate νικήσαντα with ταινιοῦσθαι, but παῖσαντα καὶ σκ., 'after sporting and jesting.'

395—6. The leader calls for a hymn to Iacchus.

395. ὠραῖον] 'blooming, ever young.' Called 'florens Iacchus' by Catullus: 'puer aeternus' and 'formosissimus' by Ovid.

398. μέλος] τέλος Mein., μέρος Kock. Of these the first seems the better: τέλος ἐορτῆς, the sacred rite of the festival. But the common text is perhaps defensible.

400. θεὸν] Demeter at Eleusis: the 'long way' is the way thither.

404. κατεσχίσω] Iacchus set the fashion of rent garment and sandals, which his worshippers followed: thus mirth and laughter were promoted and expense saved. Ragged garments were in fashion at the

Eleusinia. Fritzsche, however, thinks that the *σχιστός χιτών* and *σχιστά*, a particular kind of woman's robe and slipper, are meant. The word *ἀζημίους*, 'without loss, expense,' seems to confirm the first explanation.

414. ἐγὼ] Dionysus and Xanthias profess their willingness to join the dance: aside to each other, not aloud to the Chorus. Plainly it is not till l. 431 that they come forward. Köck, objecting to D. and X. taking part in dialogue with the Chorus here, supposes the two lines to belong to two members of the Chorus. But explaining them as an 'aside' removes the objection.

416—21. An imitation of the *γεφυρισμός*. See on l. 324.

417. Ἀρχέδημον] The accuser of Erasinides, one of the generals at Arginusæ. He is attacked as being of foreign extraction. See below, l. 588.

418. ἐπτέτης κ.τ.λ.] 'in seven years did not get fellow-clansmen:' did not get enrolled in a *φρατρία*, as every true Athenian child was bound to be soon after birth. There is also a play on *φραστήρας ὀδόντας*, the teeth which children have at seven years: there was (Schol.) a proverb *ἐπτέτης ὦν ὀδόντας οὐκ ἐφυσεν*.

420. ἄνω νεκροῖσι] Cf. above, l. 177.

421. τὰ πρῶτα] 'the very head:' the neuter as in Latin, 'prima virorum,' Lucret.

431—459. Dionysus coming forward asks the way to Pluto's house: he and Xanthias proceed thither: meanwhile the Chorus finish their strain and go to their reserved and flowery paradise.

439. Διὸς Κόρινθος] The Corinthians plumed themselves on their descent from Corinthus son of Zeus; whose claims they brought forward even to the weariness and disgust of their hearers. Hence Διὸς Κ. became proverbial for anything repeated *usque ad nauseam*. Xanthias therefore saying 'What is this but Corinthus son of Zeus in the bedding?' means 'what is this but the old order to take up the bedding, the order which I am so tired of hearing?' Besides this Fritzsche supposes the *στρώματα* may have been of Corinthian make, Corinth being famed for them, and marked in some way with Κόρινθος. And many suppose a further reference to *κόρεις*, as in *Νυδ.* 709: but this seems very doubtful. In *Eccl.* 828 the application of Διὸς Κ. is rather different. Chremes is speaking of a scheme for enriching the state which promised well, but failed: *ὅτε δὴ δ' ἀνασκοπούμενοι ἐφαίνετο ὁ Διὸς Κόρινθος καὶ τὸ πρᾶγμ' οὐκ ἤρκεσεν*. 'Much profession little performance, much cry little wool' seems the force of the proverb there. The expression is used in Pind. *Nem.* VII. 155.

440. χωρεῖτε κ.τ.λ.] Again the chorus-leader speaks as the priest or torch-bearer (*δαδούχος*) of the procession.

441. κύκλον] = *περίβολον* 'enclosure.'

450. τρ. καλλ...ξυνάγουσιν] 'sporting after our fashion in the fairest dance which the blessed Fates join.' In *καλλιχορώτατον* is implied *χορὸν*, hence *ξυνάγειν*.

458. ξένους] To strangers the Athenians were friendly, the Spartans just the opposite. Cf. Pericles' funeral oration in Thuc. II. *ιδιώτας* = *πολίτας*.

460—502. D. and X. arrive at Pluto's gate and knock. Aeacus comes to open, and on seeing, as he thinks, Hercules, abuses him for his theft of Cerberus, and threatens terrible punishment. He goes out to fetch ministers of vengeance. D. is faint with terror: and as X. professes not to be alarmed, he proposes an exchange of dress and character, which they make accordingly.

461. οὐπιχώριοι] οἱ ἐπιχώριοι.

462. γεύσει] Rather a curious application of the verb: but it is used = 'to try' in almost any sense: For οὐ μὴ with the two future indicatives 'don't do this, but do that,' see above, l. 202: Bergk's γεύσαι (imperat.) is no improvement.

463. καθ' Ἡρ.....ἔχων] 'With the spirit as well as the dress of Hercules.' D. shows some hesitation, and is told not to stand loitering there, but knock in Herculean wise. σχῆμα and λῆμα have a rhyming neatness.

464. παῖ παῖ] Summons to the porter Aeacus. So in *Av.* 57 παῖ παῖ, to the porter Hoopoe.

465—78. A furious torrent of abuse: the first two lines repeated from *Par.* 182—3, where Hermes as porter greets Trygaeus. It is in ridicule of exaggerated tragic speech or acting.

468. ἀπῆξας] i. e. ἀπήϊξας, from ἀπαίσσω or ἀπάσσω, 'you hurried away.' The old texts have ἀπῆξας from ἀπάγω, a rare aorist.

469. ἔχει μέσος] Cf. *Ach.* 571, *Eq.* 388.

470—75. This is said by the Scholiast to be a parody on expressions in the *Theseus* of Euripides.

472. Κωκυτοῦ κύνες] The Erinnyes.

475. Τ. μύραινα] 'Tartesian lamprey: a supposed voracious sea eel. Tartessus in the unknown west (perhaps Cadiz) is supposed to produce strange monsters. Orestes compares his mother (Aesch. *Choeph.* 994) to a μύραινα or ἐχιδνα. There can be no doubt that all the expressions of Aeacus were meant to convey unmixed terror to Dionysus. If (as Fritzsche and Kock think) 'Tartesian lamprey' is also meant to suggest a delicate morsel, it can be only to the Athenian audience.

477. Τιθρᾶσαι] A new locality for the Gorgons, who commonly are placed in Libya. Tithras was an Attic deme, whose women were foul-tongued. Gorgons of Tithras is a comic substitution. But for Dionysus this also has of course a terrific sound.

478. δρομαῖον] A favourite word with Euripides. Cf. *Pac.* 160 δρομαίαν πτέρυν' ἐκτείνων. He simply means 'to fetch whom I will go post-haste.'

480. ἀναστήσει] D. has fallen fainting on the ground. X. bids

him rise. D. asks for a sponge : and when it is brought, and X. asks him where the pain is, points to his stomach.

487. πῶς δειλός] His presence of mind in asking for a sponge proved him no coward.

494. ληματιῶς] A verb of the same formation as σιβυλλιάω *Eq.* 61, μαθητιῶν *Nub.* 183, and others. All these verbs have the notion of sickness : they express a diseased craving for something, or the possession of a quality perversely or excessively. Thus σιβυλλιάω 'is sibyl-sick, has a craze for prophecies.' μαθητιῶ 'I have the scholar fever on me.' Here ληματιῶς 'you have a plucky fever or fit.' Compare ὀφθαλμιῶν and the comic λοφῶν in *Pac.* 1211. Even in prose (*Dem. Xen.*) we find στρατηγιῶν. In this line some read ληματίας as an adjective.

498. οὐ γὰρ ἀλλὰ] Cf. note on l. 192.

501. οὐκ Μ. μαστιγίας] 'the rascal from Melite : ' by some said to be Callias, who lived in the deme of Melite, and had once in battle worn a lion-skin in imitation of Hercules. By others it is understood to mean simply Hercules, who was worshipped at Melite. Dionysus certainly seems to mean no compliment : 'you look an impudent rogue enough for anything ;' whether the rogue be Hercules or Callias.

503—533. No sooner is the exchange made than a maidservant comes out and invites the supposed Hercules to a feast. X. is about to enter, but D. now makes him change parts again.

504. ἡ θεός] Persephone.

505. κατ. χύτρας ἔτνους] 'pots of soup made of bruised peas : ' cf. above, l. 63. Provision is made as if for a regiment.

508. κάλλιστ'] A polite refusal : so in l. 512 πάνυ καλῶς.

οὐ μὴ περιόψομαι] A rare constr. is this οὐ μὴ with *first person* of future indic. It occurs also in *Soph. El.* 1092. It is a strong negation. See note on *Pac.* 1039 for the general distinction between οὐ μὴ with future ind. or aor. subj.

510. ὀρνίθεια κρέα] 'poultry, chicken.' ὄρνις is specially used of the domestic fowl.

512. ἔχων] As in l. 202.

518. ἀφαιρεῖν] 'to take away' from fire or spit. Cf. *Ach.* 1119 σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

520. αὐτὸς] 'myself.' A servant would use the term of his master : a pupil of his teacher, as in *Nub.* 219. Xanthias, in his new dignity uses it proudly.

522. σπ. ποιεῖ] 'you don't, I fancy, take it in earnest, do you?'

523. 'νεσκεύασα] The same compound in *Ach.* 384 ἐάσατε ἐνσκευάσασθαι μ' 'let me dress myself up.'

526. οὐ δὴ πού μ'] 'you don't surely mean do you?' Such appears to me the force of this : and in *Av.* 269 οὐ δὴπου ταῶς 'it isn't surely a peacock, is it?' It is a negation which the tone shows to be a mistrustful one, and equivalent to a question. In form it seems to

claim a negative answer, but with some fear or idea of an affirmative. This affirmative here follows, for Dionysus replies 'I don't intend it presently, but I do it at once.' In *Av.* 269 the bird turns out *not* to be a peacock, though Euelpides may have had an idea it would be one. Fritzsche distinguishes, as almost opposites, οὐ τί πού and οὐ δὴ πού, the former as expressing a false opinion, the latter a true one. As regards the first he makes out his case (*Nub.* 1260, *Pac.* 1211): as regards the second he appears to fail; for in his first instance (*Av.* 269), there is no answer to show that the bird *was* a peacock, rather the reverse: while in this passage the substance of Dionysus' answer is indeed affirmative, but surely the whole pathos of Xanthias' appeal vanishes if we suppose it "in re satis probabili gravem interrogationem" (Fri.), and render it 'are you not indeed etc.' The other passages, *Ach.* 122 οὐ δῆπου Στράτων, and *Eccl.* 327 οὐ δῆπου Βλέπυρος, appear quite similar: 'not surely Straton? not surely Blepyrus?' though in this last case it is Blepyrus.

529. ποίοις] Cf. *Ach.* 62, 109, *Eg.* 32, etc. for this contemptuous form of question.

530. τὸ δὲ κ.τ.λ.] Arrange οὐκ ἀνόητον δὲ (ἦν) καὶ κενὸν τὸ προσδοκῆσαι κ.τ.λ.

531, 2. X. resigns himself, with a hint that his turn may come.

534—41. The Chorus commend Dionysus' cleverness in getting the best for himself, and changing like Theramenes.

535. περιπεπλευκότος] A sort of Ulysses, ἀνδρα πολύτροπον (Homer), with allusion possibly to Dionysus' own travels.

537. τοῖχον] οὐ γάρ ποτ' εἶων Σθένελον εἰς τὸν εὐτυχῇ χωροῦντα τοῖχον τῆς ὀκλῆς σ' ἀποστερεῖν, Eur. *Alcmena*. Cf. also Eur. *Orest.* 885. The metaphor is from sailors shifting to that side of the ship which is uppermost and out of the waves.

541. Θηραμένους] Proverbially a turncoat or weathercock, and hence nicknamed κόθορνος, a shoe that would fit either foot. His cleverness in this way is again commended l. 970.

549—589. Two landladies come in: they recognize the thievish Hercules who stole and ate their provisions, frightening them out of their wits. They now prepare vengeance, sending for help to bring the rascal to trial. Then D. wheedles X. into taking Hercules' character again.

549. Πλαθάνη] The other landlady: they had each a maid-servant, cf. below, l. 569. Apparently the two were partners keeping the same inn.

552. τινί] 'Somebody's in a scrape: 'somebody will pay for it: 'the somebody is Dionysus.

554. ἀν' ἡμιβολιαῖα] 'each worth half an obol.' This is the sense: but the reading is very doubtful. Some editors speak of 'the distributive sense of ἀνὰ,' and appear to think this enough. Of course the use of ἀνὰ with substantives, cardinal numbers, etc. is well known: ἀνὰ πᾶσαν ἡμέραν, ἀνὰ ἑκατὸν, ἀνὰ πενήντα 'in hundreds, in fifties.'

And so *ἀν' ἡμιωβόλιον* would be right enough, 'at the rate of a half-obol.' But *ἡμιωβολιαῖος* is an adjective meaning 'worth half an obol : ' how can the preposition be explained with it? In English we might say 'He ate twenty threepenny loaves' ('threepenny' being an adjective): or 'He ate twenty loaves at the rate of threepence.' But we could not say 'twenty loaves at the rate of threepenny.' The Scholiast reads *ἀνημιωβολιαῖα* as one word: and Holden following Meier accepts this. The adjective would be a curious one: it is as if we should say 'twenty *at-a-penny* or *penny-a-piece* buns; ' but that *ἀνὰ* should govern the adj. *ἡμιωβολιαῖα* appears impossible. Probably the syllable *ἀν* is corrupt. *πάνθ' ἡμ.* might be suggested.

Obol portions and half-obol portions are mentioned in some comic fragments.

557. *κοθόρνους*] women's shoes: see above on l. 47.

558. *τί δαί* ;] In sudden remembrance of a fresh charge of theft.

559. *χλωρόν*] The fresh cheese was kept in baskets: cf. Hom. *Od.* i. 247, *αὐτίκα δ' ἤμισυ μὲν θρέψας λευκοῖο γάλακτος πλεκτοῖς ἐν ταλάροισιν ἀμηνάμενος κατέθηκεν.*

564. *δοκῶν*] 'pretending: ' a common use of this verb, expressing not merely 'appearance, semblance' but 'intentional putting on of such appearance.'

566. *κατήλιφ'*] 'upper room, loft: ' a word only found here, and once in Lucian, where the words are 'having climbed up to the *κατήλιφα*.' It is said by old grammarians to be the same as *μεσόδμη*: but what the *μεσοδμη* of a house was, is conjectural.

569. *προστάτην*] 'patron,' not *δήμου προστατῆς*, but 'protector,' the person who for *μέτοικοι* at Athens looked after their interests, esp. in legal matters. When alive, Cleon, in *Vesp.* 409, is sent for to uphold the cause of the litigious old men. Therefore in Hades he and Hyperbolus are still similarly employed. Cleon had died in 422, Hyperbolus in 411.

570. *σὺ δ'*] To her maidservant, as is l. 569 to the other's maidservant.

576. *ψ*] certainly refers to *λάρυγγα*. For *κατασπᾶν* similarly used of gulping down cf. *Eg.* 718, *αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.*

578. After this verse the landladies go out.

581. *μηδαμῶς*] Do not say so: do not refuse to become Hercules.

583. *δοῦλος κ.τ.λ.*] referring to Dionysus' own words: cf. above, l. 531.

585. *κᾶν*] The *ἄν* is repeated in *οὐκ ἄν ἀντείπομι.*

587. *πρόρριζος κ.τ.λ.*] A solemn form of imprecation made ridiculous by the addition of Archedemus to the devoted company. For whom cf. above, l. 417.

589. *ἐπὶ τούτοις*] The terms being such, X. would be sure of Archedemus' destruction by way of compensation if D. should break faith.

590—604. The Chorus exhort X. to courage if he wants to remain as Hercules. X. says he will be up to the mark.

592. ἀνανεόειν] intransitive: 'to become young again,' not 'to make young again.' The syllables wanting are supplied by πρὸς τὸ σοβαρὸν in Meineke's text: which words are written as a gloss in some MSS. Fritzsche inserts πρὸς τὸ γαῦρον. Either is fairly good for the sense.

595. βαλεῖς] 'shall let fall, utter.' ἐκβάλλειν in this sense is commoner, hence some read κάκβαλεῖς, cf. *Vesp.* 1289.

599. ἦν χρηστόν] If anything good is going, as was the invitation to a feast at Persephone's, D. will want to be Hercules again in order to get it.

601. οἶδ' ὅτι] In spite of the ὅτι above it is repeated, being very common with οἶδ', εὖ οἶδ', in this position.

603. ὀρίγανον] Cf. βλέπειν νᾶπυ, κάρδαμα, *Eg.* 631, *Vesp.* 455.

604. καὶ δὴ] 'even now.' Cf. *Ecc.* 786 καὶ δὴ μὲν οὖν 'nay rather I am already doing' in answer to a question 'Are you going to do?'

605—673. Aeacus returns with slaves, whom he bids arrest the dog-stealer. Xanthias shows fight, protests his innocence, and offers his slave for torture, that the truth may come out. Then Dionysus asserts his divinity, and warns Aeacus to desist. To find out which is the god, it is settled to whip both. But this test fails: they manage to turn their cries of pain into quotations. At last in despair Aeacus takes them indoors to Pluto who, as a god, will know the truth.

606. ἀνύετον] Two slaves at first seize Xanthias: then his resistance makes more force necessary, and three more are summoned. Dionysus says ἤκει τῷ κακὸν in mimicry of Xanthias at l. 552.

610. εἴτ' οὐχὶ δεινὰ κ.τ.λ.] The dialogue here is differently arranged by different editors. And τύπτειν.....τάλλότρια is very differently rendered. With the text adopted the connexion I take to be this: Dionysus means to urge on Aeacus against Hercules, 'Isn't it a shame that this fellow should use blows when, besides, he is a thief?' i.e. that he should add to the crime of theft the crime of violence. 'Say rather it is monstrous,' replies Aeacus. 'Nay it is intolerable and a shame,' says Dionysus. But others make τουτονὶ object of τύπτειν, not subject: 'Isn't it a shame to beat this poor fellow?' This must be ironical, for Dionysus is glad to see Xanthias beaten: so must also μάλλ' ὑπερφυᾶ be, if given to Aeacus, but some give this to Xanthias. And the πρὸς τάλλότρια, 'and that too other people's property,' is rather perplexing with this interpretation. πρὸς is certainly adverbial, as in l. 415 κάγωγε πρὸς. Some read πρὸς τ' (πρὸς τε).

615. γενναῖον πάνυ] 'I will act quite the gentleman with you.' Xanthias cleverly brings Dionysus into the scrape.

618. κλίμακι] ἥτις οὖσα ὄργανον βασανιστικὸν διαστρέφει τὰ σώματα τῶν βασανιζομένων. Suid.

621. *πλινθους*] Some think this means 'hot bricks,' a kind of ordeal by fire: others a torture simply by weight of bricks laid on the victim.

πράσῳ] This would be mere play: X. excepts such torture. Masters were accustomed to except the severest torture in offering their slaves: X. does just the reverse. He also declines compensation for possible injury. With *μη δῆτ' ἔμοιγ'* supply *καταθῆς τάργυριον*.

626. *αὐτοῦ*] adverb 'here.'

628. *ἀγορεύω*] Reminding us of Dionysus to Pentheus in Eur. *Bacch.* 504, *αὐδῶ με μη δεῖν σωφρονῶν οὐ σώφροσιν*.

630. *αἰτιῶ*] imperat. mid. contracted from *αἰτιῶν*: 'blame yourself for the consequences.'

632. *φήμ' ἐγώ*] assent to the question: 'yes, I hear it.'

635. *θεὸς*] Hercules: for X. was dressed up as Hercules, and had made no claim to be Dionysus.

643. *πληγὴν παρὰ π.*] The first *πληγὴν* is governed by some verb or participle supplied from *βασανίζω*: 'striking, inflicting.' *παρὰ*, 'corresponding to, for.'

644. *ἰδοῦ*] 'There, I'm ready.' Xanthias strips.

645. *ἤδη κ.τ.λ.*] Aeacus strikes: X. does not move. Aeacus says, 'I have already struck you.' X. 'No, I don't think you have.' He then goes to D. who equally well dissembles all feeling. 'When will you strike?' Ae. 'I have even now struck.' D. 'How was it I didn't even sneeze?'

649. *ἀνύσεις*] Kock reads *ἀνύσεις τι; ἀτταταῖ*, that Xanthias' exclamation may be repeated exactly by Aeacus in *τί τὰτταταῖ*. Meineke reads *λατταταῖ*, *λατταταῖ*, as Xanthias' exclamation, Aeacus then asking *μῶν ὧδ*.

651. *Διομέλεις*] Diomea was an Attic deme, where was a temple of Hercules. X., who is playing Hercules, was sadly thinking when his own festival would be kept, which the war had interrupted.

653. *λοῦ λοῦ*] This may be simply an exclamation on the sudden sight of anything. Cf. Aesch. *Ag.* 25, where the watchman greets the beacon-fire with it. So here it is a watchman's cry at seeing a company of horsemen.

655. *ἐπεῖ*] 'For of course you don't care at all.' Aeacus affects belief in Dionysus' reason. 'I suppose it is onions that make your eyes water, since of course you don't care for the blows.' 'Not a bit,' replies D.

657. *ἄκανθαν*] Here he lifts his foot as if he had a thorn in it.

659. *Ἀπολλων*] This he completes as an iambic line to disguise the cry of pain. So in l. 664—5. The Scholiast says it is a line from Ananias, who appears to have been a contemporary of Hipponax.

664. *Πόσειδον*] It does not seem Dionysus' turn to receive a blow: hence Kock supposes something lost after l. 663. Rather let this exclamation *Πόσειδον*, and its continuation *ὅς Αἰγᾶλον*, be given to Xan-

thias. Then ἤλγησέν τις from Dionysus will correspond to ἤλγησεν of Xanthias in l. 660: and his quotation of Sophocles to the other line from Hipponax. In l. 663, μὰ τὸν Δι' ἀλλ' ἤδη π.τ.γ. will be Aeacus' amendment on the suggestion to lash the flanks. 'No, better than that, I will touch up your stomachs: do you present yours.'

665. πρῶνας] Partly from Sophocles' *Laocoon*. As μέδεις governs the genitive, πρῶνός is proposed. Others understand ἔχεις to be supplied to πρῶνας. Kock objects to the lyric passage among iambics, and supposes ἀλδς ἐν βένθεσιν may have originally completed the iambic after ἤλγησέν τις, but that some marginal note-writer inserted the rest of the passage from Sophocles.

668. πῶ] 'yet: ' even after such a severe trial I cannot yet find out the truth.

674—737. While they are gone to settle the question, the Chorus speak the Parabasis. This consists of a strophe, 675—685, an epirrhema, 686—705, an antistrophe, 706—716, an antepirrhema, 718—737. The strophe and antistrophe ridicule Cleophon and Cleigenes. The epirrhema gives advice, counselling a fairer assignment of honours and disgrace, and some leniency for faults in men who had done good service. The antepirrhema blames the state for preferring the base to the honest and good, both in coins and men.

675. ἐπιβηθι] The muse is invited to come and see the Athenian public, whose voice thousands are seated to hear.

677. φιλ. Κλεοφῶντος] 'more zealous for honour than Cleophon: ' who was φιλότιμος, but no good citizen in Aristophanes' view. His Thracian origin is alluded to in the last line of this play, and Aeschines (*F. L.* 76) says of him Κλεοφῶν ὁ λυροποιός, ὃν πολλοὶ δεδεμένον ἐν πένδει ἐμνημόνευον, παρεγγραφεὶς αἰσχροῦς πολίτης καὶ διεφθαρκῶς νομῇ χρημάτων τὸν δῆμον, ἀποκόψειν ἠπείλει μαχαίρᾳ τὸν τράχηλον εἰ τις εἰρήνης μνησθήσεται. He withstood every proposal of peace. The comic dramatist Plato is said to have written a play against him and named after him; and the description of a violent and ignorant demagogue in Euripides' *Orestes* (l. 892) perhaps has reference to him.

679. ἀμφιλάλοισ] L. and S. render 'chattering incessantly: ' but such compounds as ἀμφίγλωσσος = δίγλωσσος, ἀμφίδοξος, and the like suggest that it means 'chattering with double tongue,' speaking a mixed jargon of Attic Greek and Thracian.

681. Θ. χελιδῶν] Cf. above, l. 93, and *Av.* 1681 βαβράζει γ' ὥσπερ αἱ χελιδόνες. Also in Aesch. *Ag.* 1050 χελιδόνος δίκην ἀγνώτα φωνήν βάρβαρον κεκτημένη is said of Cassandra.

682. ἐξομένη] There may be some corruption in this verse. To speak of the 'Thracian swallow clamorous upon Cleophon's lips' as 'sitting on a barbarous leaf' seems meaningless. Birds do not sit on leaves: nor is ἐπὶ with accusative suitable: the swallow is perched on Cleophon's lips (ἐπὶ χείλεσιν). Yet Meineke's ὑποβάρβαρον ἐξομένη κέλαδον is not satisfactory; the qualifying ὑπὸ spoils the epithet. Bergk proposes ὀπί βάρβαρον ἠδομένη πίτυλον: but a 'joyous' voice is out of place, and πίτυλον an unlikely word, not admissible on mere con-

jecture. Kock ἐπὶ β. αἰρομένη κέλαδον, 'raising (ἐπαιρόμενη) a barbarous cry.' I cannot think ἐξομένη is wrong : comp. *Pac.* 801, *δταν ἡρινὰ μὲν φωνῇ χελιδὼν ἐξομένη κελαδῇ*. The last word rather confirms κέλαδον, Meineke's conjecture ; and with it ὅπῃ might be substituted for ἐπὶ. The position of ἐξομένη seems defensible (*pace* Kock) in lyric language. We then have 'on whose lips perched the Thracian swallow clamours forth terribly with her voice her barbarous chatter.' If the common text be retained, render ἐπὶ β. ἐ. πέταλον, 'sitting close-nestled to the barbarous leaf,' the 'barbarous leaf' being Cleophon's lip. But with ἐφ' οὗ χείλεσιν this is strange language. Can it be purposely made so by the poet, to ridicule Cleophon's bad Thraco-Greek ? The swallow 'twittering a nightingalian strain' in the next line is rather a mixture.

683. ἀπολείται] Cleophon was plainly in danger from some trial. The rule was that in case of equal votes the accused escaped ; as is seen first in Orestes' trial, *Aesch. Eum.* 753, where Athene pronounces acquittal : *ἀνὴρ ὃδ' ἐκπέφευγεν αἵματος δίκην, ἴσον γάρ ἐστι τὰρίθμημα τῶν πάλων*.

688. ἐξισῶσαι] The chief 'equalizing' and 'removing of apprehensions' here meant by the poet seems to refer to the Four Hundred and their adherents. A. advises that they should no longer be looked on with mistrust, but the mistakes into which they were led by Phrynichus condoned.

689. Φρυνίχου] A supporter of the Four Hundred, assassinated in 411 B.C.

690. ἐγγενέσθαι κ.τ.λ.] To those who made this slip a chance should be given of clearing themselves and redeeming their character. Paley objects that λύσασθαι would be more proper, and renders it 'it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.' But this appears rather a forced arrangement of the words : ὀλισθοῦσιν naturally seems governed by ἐγγενέσθαι. And ἐκθεῖσιν αἰτίαν, 'having set forth, made known, the cause,' seems as likely as the other rendering.

692. ἄτιμον] To such citizens as have lost civic rights they should be restored. Such a measure of restitution was passed after Aegospotami. Cf. *Xen. Hellen.* 2. 2. 11.

693. μίαν] Sc. μάχην, at Arginusae. For the slaves who fought there received their freedom and Attic citizenship. 'It is a shame,' says A., 'that, while the slaves who fought but in one sea-fight are made equal to Plataeans, those citizens who have fought side by side with you so often should be eternally disgraced for one fault.' The Plataeans, on the loss of their city in the Peloponnesian war, were adopted as Athenians. The sentence is broken by the parenthesis κούδὲ..... ἐδράσατε, and then resumed with a different construction. The regular form would have been *αἰσχρόν ἐστι τοὺς μὲν ναυμαχῆσαντας μίαν ἐλευθεροῦσθαι τοὺς δὲ πολλὰ ναυμαχῆσαντας μηδεμιᾶς ξυγγνώμης τυχεῖν*. This form of sentence is frequent ; and it must be noticed that it does not mean 'it is a shame for the slaves to be freed' absolutely ; but only, *if* citizens are to be so harshly treated. In translating such a sentence it

is well to render the *μὲν* by 'while, whereas,' the *δὲ* by 'yet,' or to omit it: then the weight of the sentence falls on the second clause.

695, 6. *κούδὲ κ.τ.λ.*] You are right enough in rewarding faithful slaves; only don't be implacable to fellow-citizens.

697. *πρὸς*] Adverbial: besides this reward to slaves, you ought to grant indulgence to these citizens.

698. *οἱ...χοὶ πατέρες*] 'Who, as well as their fathers, fought.'

699. *ξυμφορὰν*] A word to lessen the impression of these men's offence, 'misfortune, not fault.'

700—5. Let bygones be bygones: if we are so exclusive, proud, and quarrelsome, we shall repent it, dangerously placed as we are.

703. *κάποσεμνυνούμεθα τ. π.*] 'And give ourselves airs about our city.' This punctuation seems best. Fritzsche, Meineke and Kock punctuate after *κάποσεμνυνούμεθα*, and Kock thinks *τὴν πόλιν καὶ ταῦτ' ἔχοντες* is the same as *καὶ ταῦτα τὴν πόλιν ἔχοντες*. His instance from *Plut.* 546 *πιθάκνης πλευρὰν ἔρρωγυῖαν καὶ ταύτην* is a poor parallel. The passage in Plato's *Rep.* 341, *νῦν γοῦν ἐπεχειρήσας, οὐδὲν ὦν καὶ ταῦτα*, means 'At all events just now you tried to do so, though you failed in this too'—not 'and that too though you failed.' Nor is there any objection to an accusative with *ἀποσεμνύνεσθαι*, though it be without one in l. 833.

704. *καὶ ταῦτ' ἔχοντες*] Repeat *πόλιν*, 'And that, too, though we hold our city rocked in the arms of the waves,' cradled in a billowy sea of turmoil. Cf. l. 361, *τῆς πόλεως χειμαζομένης*. The Scholiast says that the expression is from a line of Aeschylus: *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις*.

706. *εἰ δ' ἐγὼ κ.τ.λ.*] Said by the Scholiast to be from the tragic poet Ion.

708. *πίθηκος*] Cf. below, l. 1085, *δημοπιθήκων*, and *Eg.* 887 *πιθηκισμοῖς* of Cleon's tricks. Who this Cleigenes was is unknown.

710. *βαλανεύς*] Bathmen were a despised class at Athens. Cleon when disgraced is condemned *πόρναισι καὶ βαλανεύσι διακεκραγέναι*, *Eg.* 1403. The bathmen appear to have sold the lye or potass, or whatever served for soap, and often to have cheated in that, making it of bad *λίτρον* and adulterating it with ashes.

712. *Κιμωλίας*] Cimolus is one of the Cyclades: it supplied a kind of earth possessing cleansing properties and therefore used as soap. *κρατοῦσι Κ. γῆς*, 'hold sway over Cimolian earth,' has a mock-tragic sound.

714. *ἰδὼν τὰδ' οὐκ εἰρ. ἔσθ'*] Knowing that his time is short, and that every one hates him, he is not peaceable, but goes about armed with a stick against street robbers. 'Peaceable' may also mean 'favourable to peace between Athens and Sparta.' A time of war and danger would give excuse for going about armed. Stealers of clothes appear to have been numerous at Athens. Cf. *Av.* 1491, *Ach.* 1166.

718. *πολλάκις κ.τ.λ.*] The city behaves in an equally foolish manner to the good old citizens and to the good old coin.

719. *καλούς τε καὶ καλοὺς*] Kock, and Meineke in his latest critical notes, read *κακοὺς* for *καλούς* to obtain the double antithesis of the bad and good citizens to the new and old coinage. Dindorf observes “*plena oppositione non est opus.*” And the inversion of order in *κακοὶ...ἀγαθοὶ...ἀρχαῖον...καινόν* is rather unlikely. The *καλοκαὶγαθοὶ* are compared to the *ἀρχαῖον νόμισμα*, the subordinate comparison of this with *τὸ καινόν χρυσίον* is an afterthought.

721. *τούτοιςιν οὖσιν*] *τούτοιςιν τοῖσιν*, Mein., Kock, to avoid the union of the partic. *οὖσιν* with *κεκιβδηλευμένοις*. Cf. Eur. *Hec.* 358, *οὐκ εἰωθὸς ὄν*. The addition of participle to participle probably came from regarding a participle like *εἰωθὸς* simply as an adjective. Whether *κεκιβδηλευμένος* was so regarded is questionable.

723. *ὁ κοπεῖσι*] The opposite to this is *παρακεκομμένος*. In *Ach.* 517 we have a similar application of terms of coining to the character of men: the worthless being called *ἀνδράρια μοχθηρὰ, παρακεκομμένα, ἄτιμα, καὶ παράσημα*. Cf. my note on that passage.

κεκωδωνισμένοις] ‘having the true ring.’ Cf. above, l. 79. Meineke and Kock transpose this and the following line, Meineke objecting to *ὀρθῶς κοπεῖσι καὶ κεκ. ἐν βαρβάροισι*, as not applicable to Athenian coin. But the line *ἐν τε...πανταχοῦ* need only be connected with *κεκωδωνισμένοις*, ‘coins tested by ringing and accepted as good among Greeks and barbarians everywhere.’ To this sense there is no objection: there was plenty of traffic between Greeks and barbarians, and therefore doubtless *κωδωνισμός* of the coins.

726. *χθές τε καὶ πρώην*] A year or two before the ‘Frogs’ was exhibited. The Athenians were short of good metal for money after the Sicilian failure, and therefore put in circulation a base coinage, which probably soon fell below its nominal worth.

727. *τῶν πολιτῶν θ’*] Here begins the second part of the comparison, corresponding to *οὔτε γὰρ κ.τ.λ.*

730. *πυρρῆαις*] ‘redheads:’ a name of slaves, cf. *Ξανθίας*, ‘Sandy.’ *χαλκοῖς* about = ‘Brummagem metal.’

731. *κάκ πονηρῶν*] ‘rascals and rascals’ sons.’ Meineke’s *οὔσι πάντα* for *εἰς ἅπαντα* appears needless and sounds awkward. The definite article *τοῖς*, carried on to *ξένοις, πυρρῆαις, πονηροῖς*, can be equally so to *ἐκ πονηρῶν*, then *τοῖς ἐκ πονηρῶν* needs no supplement.

733. *φαρμακοῖσιν*] ‘men whom the city in old times would not lightly (*εἰκῇ*) have used even as victims.’ As these ‘scape-goats’ were worthless men, *φαρμακὸς* in *Eg.* 1405 is used simply as a reproach.

735. *χρῆσθε...χρηστοῖσιν*] The play on words lends force and neatness to the advice.

κατορθώσασιν] Conditional participle: ‘if you succeed it will be creditable, and if you fail, better be hung from a good tree,’ as the proverb says. ‘*Aeneae magni dextra cadis*’ in Virgil expresses the same sentiment.

738—813. Aeacus and Xanthias return, Pluto having discovered the true Dionysus. While they are exchanging confidences a noise is heard within. Aeacus explains to Xanthias that there is to be a great contest of dramatic skill between Aeschylus and Euripides; the latter having challenged Aeschylus' right to the tragic throne. Dionysus is to be arbiter.

738. *γεννάδας*] 'a real gentleman.' Xanthias replies that of course he is, meaning that he lives an idle, luxurious life. A further proof of it is given, that he did not punish his slave for taking his character. Upon which Xanthias begins to boast and express contempt for his master. This opens Aeacus' heart, and the two servants become fast friends.

741. *τὸ δὲ μὴ π.*] Exclamatory, 'To think that he did not flog you!' So in *Νυβ.* 268, and elsewhere.

743. *τοῦτο*] This contemptuous remark, 'he'd have paid for it, had he flogged me.'

745. *χαίρεις, ἱκετεύω*] 'What! do you delight in this, pray?' 'Nay, delight isn't a word strong enough,' says Aeacus, 'I am in the seventh heaven when I can let out a sly curse at my master.' To be an *ἐπόπτης* or witness of the holy mysteries was the height of bliss.

749. *πολλὰ πράττων*] 'meddling' as in l. 228.

ὡς...οὐδὲν οἶδ' ἐγώ] 'I so rejoice at doing that as I know not that I rejoice at doing anything else.' *οὕτω χαίρω πολλὰ πράττων ὡς οἶδα χαίρων οὐδέν.* Briefly 'I know no joy like that.'

750. *ὁμόγνιε Ζεῦ*] In astonishment and joy at finding a brother rascal Xanthias appeals to the patron of their family.

παρακούων] 'Eaves-dropping, hearing wrongly when you are not meant to hear.' Paley suggests also 'mis-hearing, misunderstanding an order.' But that would not suit well with *λαλῶσι*, it would have been rather *λέγωσι*.

756. *ὁμομαστιγίας*] 'fellow-rascal,' and therefore patron of us rascals: but the word certainly seems to imply an irreverent assumption on Xanthias' part that Zeus was such an one as themselves. The Scholiast rightly supposes Xanthias to break off the intended question after *ὁμομαστιγίας*, and then suddenly hearing a noise within, to ask the meaning.

759. *ᾶ*] An exclamation of astonishment, or to denote that Xanthias does not yet quite comprehend: 'Eh! what!'

761. *ἐνθάδ'*] Here in Hades. As in Athens public service, so here excellence in art is rewarded by free commons in the Prytaneum.

766. *ἀφίκοιτο*] As if *νόμος* *ἔκειτο* had gone before, so *ἔδει* in next line. Cf. above on l. 24.

771. *ὅτε δέ*] Better than *δή*. Aeacus goes on, not heeding Xanthias' question, 'But when etc.'

ἐπεδείκνυτο] The verb is often used in Plato 'to make a show;'
also the noun *ἐπίδειξις*.

775. λυγισμῶν] A term from wrestling: the verb λυγίζω occurs *Vesp.* 1487, πλευράν λυγίσαντος ὑπὸ ῥύμης.

777. ἐπαρθεις] As in *Nub.* 42 γῆμαι ἐπήρε 'put me up to marry.'

778. ἐβάλλετο] ἐλιθοβολεῖτο. Schol.

781. ὁ τῶν π. ;] 'The rascal mob! did they?' Ae. 'Yes by Zeus, they did (so shout) sky-high.' The last phrase Aristophanes illustrates himself in *Nub.* 357, οὐρανομήκη ῥήξατε φωνήν. In construction it is like θαυμάσιον δσον.

783. ἐνθάδε] 'here in the theatre:' the world below being for a moment forgot. Just so above in l. 276 καὶ νυνὶ γ' ὁρῶ.

788. ἐκεῖνος] 'Not he indeed: but on coming down he greeted Aeschylus as a brother—and he (Aeschylus) had vacated (or offered room on) the seat to Sophocles.' I do not see how the second ἐκεῖνος can be Sophocles, as Kock takes it. ἐκεῖνος is always emphatic, and there can be no emphasis if the subject to ὑπεχώρησε be the same as to ἔκυσσε κἀνέβαλε. The line κἀκεῖνος...θρόνου is parenthetical: then Aeacus goes on to say that Sophocles was prepared to do battle with Euripides in the event of Aeschylus being defeated. Meanwhile he would sit as ἐφεδρος, the odd combatant awaiting the winner of a pair.

791. Κλειδημίδης] Probably an actor of Sophocles: but why mentioned here, is not plain. Meineke punctuates ὡς ἔφη, Κλειδημίδης ἐφεδρος κ. "magno sensus discrimine." This punctuation Holden interprets 'But now Sophocles, as he said, was going to sit like another Clidemides as a third combatant.' But why like a Clidemides? Paley supposes Meineke to mean 'Clidemides was going, as he said, to contest the throne with Euripides, if Euripides should overcome Aeschylus.' On the whole it is best to suppose Sophocles the subject to ἐμελλεν: but the explanation of ὡς ἔφη Κλ. must be left open, since we know nothing of the man.

796. κἀνταῦθα] 'Here' in Pluto's palace, into which they go at l. 812.

798. μειαγωγῆσουσι] 'will they weigh tragedy like butcher's meat?' It is said that when a victim was provided at the Apaturia the bystanders clamorously said μείον μείον 'too little, too little,' if it was not up to the prescribed weight. Hence to test whether it was short weight came to be called μειαγωγεῖν.

799. κανόνας] 'rules and cubit measures and oblong frames.' The last word suggests brickmaking; so Xanthias throws in 'What! are they going to make bricks?' For vulg. πλινθεύσουσι γε continued to Aeacus, most editors have accepted Kock's correction.

801. καὶ δ.] Aeacus continues not heeding the interruption 'And diagonals.' These would test the correctness of bricks, hewn stones, etc. 'Wedges' would serve to split open any part of the structure. No doubt all the words here used were familiar to masons or carpenters.

804. γοῦν] Much better than δ' οὖν. As elsewhere, so here γοῦν gives a proof of the previous conclusion. See note on *Ach.* 87, 'at any rate, at all events.'

807. συνέβαιν'] 'he did not hit it off with the Athenians, and yet he thought that all the rest of the world were fools as critics of poetry.' τᾶλλα in l. 809 = τοὺς ἄλλους: Paley aptly quotes *Lys.* 860 λήρὸς ἐστὶ τᾶλλα πρὸς Κινησίαν.

813. κλαύμαθ'] Blows await the servants if absent from duty when their masters are earnestly set on anything.

814—829. The Chorus describe the impending contest in Aeschylean style. They combine metaphors from lion, wild-boar, and horse-racing; and then in well-chosen words express Euripides' subtle versatility and refinements. The galloping dactylic measure is suitable to the subject: it is arranged in four stanzas of four lines each.

814. ἦ που] The first four lines describe Aeschylus in his wrath. He is 'loud thundering' like Zeus (*Hom. Il.* v. 624): he rolls his glaring eye-balls like a lion when he sees his adversary, wild-boar-like, whetting his tusks (*Il.* v. 475).

815. ὀξύδαλον κ.τ.λ.] 'When he catches a side-glance at his rival-craftsman as he whets his sharp-spoken tusk.' The strict construction appears to be ἀντ. θήγοντος gen. absolute, and παρίδῃ without an object expressed. Others take παρίδῃ ὀδόντα ἀντιτέχνου θ. Others again παρίδῃ ἀντιτέχνου θήγοντος ὀδόντα, supposing παρίδῃ might (as a verb of sense) take a genitive. The meaning is the same any way. ὀξύδαλον as epithet of ὀδόντα need not offend. The tusk would properly be ὀξύς: but for a war of bitter words it may be ὀξύδαλος.

818. ἔσται δ' ἱππ.] This stanza describes the contest. ἱππολόφων is near the Homeric ἱπποκόμους τρυφαλείας, and κορυθαίολος is Homeric. Why Fritzsche prefers ὑψιλόφων I cannot see. The words of l. 818 describe Aeschylus especially, those of l. 819 Euripides

819. σκινδ. παραξόνια] It is hard to say exactly what this means. σκινδάλαμοι are 'splinters' and we have in *Νιόβ.* 130 λόγων τ' ἀκριβῶν σκινδαλάμους μαθήσομαι. 'Subtleties' might be called σκινδάλαμοι. Most commentators take παραξόνια from ἄξων, and L. and S. render it 'rapid whirlings.' Fritzsche thinks it means 'linch-pins.' Neither of these two explanations makes much sense. Kock takes the word to be from παρά and ξέω, and to mean 'chips, shavings,' like παραπρίσματα in l. 881. Perhaps this is better as a description of Euripides' language and weapons. Paley suggests 'hair-breadth encounters' as where axle grazes axle in the race. But the genitive 'of splinters' is not easily explicable on this view: we should expect 'splinters from collisions' not 'collisions of splinters.'

σμιλεύματα] τὰ ἐκβαλλόμενα ἀπὸ σμίλης, Schol. The whole passage is in effect about this: 'And there will be of horse-plumed words helm-flashing combats, and splintered chips withal, and fine shreds of carven work, while the poor wight (Euripides) wards off the high-prancing phrases of his inventive foe.'

822. φρίξας κ.τ.λ.] Homeric phrases: *Od.* τ. 446 φρίξας εὖ λοφίην πῦρ δ' ὀφθαλμοῖσι δεδορκώς: and *Il.* ρ. 136, πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων. Aeschylus is the royal lion: but the next metaphors are from the dockyard: 'he will hurl bolt-riveted phrases, rending them off plank-wise, with Titanic heaving lungs.' Mitchell quotes compounds of γόμφος from Aeschylus.

826. ἐνθεν κ.τ.λ.] Euripides is now described. 'Then on the other side with craft of mouth, testing each word and smooth, the other's tongue will uncoil, and shaking the loose reins of malice will dissect words and subtly waste to nought the outcome of his foeman's labouring lungs.' Euripides is στοματοουργός, he works with mouth not with mind (φρενοτέκτων): he gives loose reins to his malice (φθονεροῦς κ. χ.); he does away with, consumes (κατὰ in καταλεπτολογήσει) Aeschylus' laboured work.

830—874. Dionysus, Aeschylus, and Euripides come on. Euripides maintains his own superior excellence; Aeschylus is disdainful; Dionysus tries to moderate, and persuades them to a calm trial of the case. He then prays to be led to a right decision.

833. ἀποσεμνυνεῖται] 'He'll try the grand air, as he always used to do with his marvels in his tragedies.' Such were his Achilles and Niobe, who spoke not, but 'looked the more:' see below, l. 912. For ἐτερατείετο cf. *Eg.* 627 ἀναρρηγνὺς ἔπη τερατευόμενος ἥριδε κατὰ τῶν ἱππέων.

835. ὦ δαιμόνι' ἀνδρῶν] To Euripides, whom D. warns not to boast too soon.

836. ἐγῴδα κ.τ.λ.] Euripides feels sure that he knows his man to be a bombastic talker of nonsense, whom he can easily expose. In describing him he rather takes a leaf out of his opponent's book with his compounds. ἀχάλινος is Euripides' own: *Bacch.* 385, and ἀθύρωσις in *Orest.* 903 is like ἀθύρωτον στόμα.

839. ἀπεριλάλητον] 'not skilled in neat periphrase.' Or 'that cannot be out-talked.' But this last hardly suits Aeschylus, who can hardly be called chattering or talkative, though fond of long words: binding bombastic words together in bundles (κομποφακελορρήμων) like sticks in a faggot.

840. ἄληθες] Expressing surprise and indignation: cf. *Eg.* 19, *Nub.* 841.

τῆς ἀρ. θεοῦ] 'of the garden goddess:' in allusion to Euripides' mother being a herb-seller, cf. *Ach.* 478, *Eg.* 19. The line is a parody from Euripides, ἀρουράας being put for θαλασσίας. Fritzsche thinks the line was from the *Telephus* and addressed to Achilles son of Thetis.

841. σὺ δὴ 'μέ] It seems best thus to emphasize both pronouns. Vulg. σὺ δὴ με. Kock quotes *Ach.* 593, ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν; Lamachus is there dealing with Dicaeopolis in the rags of Telephus; Aeschylus here with Telephus' poet.

στωμυλιοσυλλεκτάδῃ] 'Chit-chat collector, and beggar-maker, and rag-patcher.' The whole scene in *Ach.* 412—435 illustrates the two

last names. The second explanation of *ρακιοσυρραπτάδης* given by the Scholiast, *ὁ τὰ τῶν ἄλλων ποιητῶν συλλέγων καὶ οἰκεία ἐαυτοῦ λογιζόμενος*, though not the chief meaning, may yet be implied.

844. *μὴ πρὸς ὀργὴν κ.τ.λ.*] Comparing l. 856 and l. 997, *ὅπως μὴ πρὸς ὀργὴν ἀντιλέξεις*, in both of which passages Aeschylus is addressed, we cannot doubt that this line means simply 'do not be angry;' and not, as Fritzsche says, 'do not by your wrath inflame Euripides' heart to anger.' The line is perhaps a quotation.

846. *χωλοπαδὼν*] Cf. *Ach.* 411. *ὅλος ὧν θρασύνεται* 'what he really is, for all his impudence.'

848. *τυφῶς*] To the storm-spirit a black lamb was the proper offering: 'nigram hiemi pecudem, zephyris felicibus albam,' Virg.

849. *Κρητικὰς*] With reference to Phaedra (a Cretan) in the *Hippolytus*, or, as the Scholiast says, to a monody of Icarus in the *Crete*, or to Aerope in the *Cressae*. For *γάμοι ἀν.* cf. *Nub.* 1372. Canache and Macareus in the *Aeolus* are meant, and perhaps others.

851, 2. *πολυτίμητ'...πονήρ'*] These two epithets may be looked on as prophetic of the ultimate issue. The first is especially applied to gods, and almost = 'divine' contrasted with 'you rascal.'

854. *κεφαλαίῳ*] 'big as your head,' an unusual sense of the word, but no doubt the true sense, as Paley says. 'Bump against Euripides' head will come a cannon-ball of a word as big as the head, and will spill all the head-lining (*ἐγκέφαλον*);' only for this the poet substitutes *Telephus*—the play for the brains that hatched it.

856—9. *σὺ δὲ κ.τ.λ.*] Calm argument, not abuse, becomes poets. That *ἀρτοπώλιδες* were scolds we see in *Vesp.* 1388—1410. We should perhaps select fish-wives as most abusive. For the quick flaring-up of *πρῖνος* cf. *Ach.* 666.

860. *ἔτοιμος*] Euripides professes himself ready for the fight. *δάκνειν*, a term from cock-fighting: cf. *Eg.* 496, *μέμνησθ' νυν δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν*.

862. *τᾶπη...τραγωδίας*] *ἔπη* the dialogue, *μέλη* the lyric parts. *νεῦρα* seems not to be a third distinct part, but rather a metaphor in apposition to the whole, 'even the very nerves and sinews of my tragedy,' which he offers as it were for dissection.

863. *Πηλέα*] This and the other plays mentioned are now lost. The *Aeolus* and *Telephus* have just been attacked: of the *Meleager* a specimen is ridiculed in l. 1238. Of *Telephus* and *Peleus* Horace speaks (*A. P.* 96) with some praise: 'Telephus and Peleus, when poor and exiled, dismiss swelling language and long words, if they wish to move the pity of the audience.'

868. *ὅτι ἡ π.*] Aeschylus' poetry still lives up above; Euripides' has died with him: therefore Euripides will have his at hand, Aeschylus will not.

871. *ἴθι νυν λιβανωτὸν*] A preliminary offering of incense and prayer: as before the comic trial of the dogs in *Vesp.* 860.

875—906. The Chorus call the Muses to witness the contest be-

tween the two poets. The rivals are told to pray, which they do, each in his own fashion. Great things are to be expected from both: subtleties from one, tremendous vehemence from the other.

877. γνωμοτύπων] Cf. *Nub.* 951 γνωμοτύποις μερίμναις: also *Thesm.* 55, *Eq.* 1379.

ἄξιμερίμναις] τοῖς μετὰ σκέψεως εὕρισκομένοις, Schol. Tricks of rhetoric are compared to tricks of wrestling: cf. above, l. 775, λυγισμῶν.

880. δεινοτάτων] Join with πορίσασθαι 'most clever at inventing.'

881. ῥήματα] 'fine phrases:' the Scholiast says these refer to Aeschylus, the παραπρίσματα to Euripides' λεπτολογούντα. Many editors think ῥήματα corrupt. Kock proposes πρέμνα τε, Meineke κρημνά τε, Thiersch ρεύματα, Stallbaum ῥήγματα. One might add κνήματα 'scrapings, filings:' yet perhaps 'nihil mutandum,' as Holden says.

886. Δήμητερ] Aeschylus, a native of Eleusis, prays to its patron goddess. He had probably himself been initiated; and Fritzsche guesses these lines to have been the opening lines of his play the *Ἐλευσίνιοι*.

887. εἶναι] Supply δὲ here and in l. 894.

888. καλῶς] As above in l. 508. Euripides declines to offer incense.

890. κόμμα] 'coinage.' So in *Nub.* 247—9 Socrates speaks of gods not being νόμισμα with him and his disciples, and Strepsiades asks if they have an iron currency to swear by.

891. ἰδιώταις θ.] 'your amateur gods.' A term more contemptuous than ἰδιοί: it contrasts Euripides' special private committee of gods with the gods who in their high office are supreme rulers of all: whom Aeschylus terms σέλμα σεμνὸν ἡμενοί in *Ag.* 183.

892. αἰθήρ κ.τ.λ.] 'Ether my pasturage, and thou pivot of my tongue, and apprehension, and keen-scenting nostrils.' Socrates in *Nub.* 329—31 calls the clouds gods, and says they feed (βόσκουσι) numbers of sophists.

895—906. The Chorus express their eagerness to hear the trial: there will be elegance and subtlety on one side, giant force on the other.

897. ἔπιτε κ.τ.λ.] The text is Dindorf's. ἐμμέλειαν is in MSS. and Scholia. Holden, with Kock and Meineke, has τίνα λόγων, τιν' ἐμμελείας ἔ. δ. ὁ. 'We are eager to hear what hostile path of words, what hostile path of melody ye will enter on.' Kock supposes λόγων to refer to the tragic dialogue, ἐμμελείας to the choruses. Line 897 ought to correspond to l. 906.

901. τὸν μὲν] Euripides: τὸν δὲ Aeschylus. Euripides is the poet for ἀστεία and κομψά: cf. the compound κομψευρικῶς, *Eq.* 18.

903. ἀνασπῶντ' αὐτ.] The constr. is 'that the other will with uprooted words, tearing them up, fall on and scatter etc.' Aeschylus is as one of the giants fighting the gods. Paley aptly quotes from Horace 'evulsisque truncis Enceladus jaculator audax.'

904. ἀλινδήθρας ἐπῶν] στροφὰς λεπτολογίας πλοκάς τοῦ Εὐριπίδου, Schol. Aeschylus will batter and rout with his heavy artillery the words of Euripides which will in vain roll and twist about to escape. This appears the most probable meaning. But L. and S. render ἀλινδήθρας ἐπῶν 'long-rolling words,' that is, of Aeschylus; and then συσκεδᾶν must be 'will discharge in volleys.' The proper meaning of ἀλινδήθρα is said to be 'a place for horses to roll in:' hence it might come to mean (as Kock and Paley think) 'the place of the combat or scrummage.' But how could any one be said συσκεδᾶν 'to scatter' a place?

907—970. Euripides blames the general character of the plays of Aeschylus: his characters sit mute: then come a few big unintelligible words, marvels to astound the vulgar. Whereas he himself has improved the drama: has done away with turgid bombast: has increased the dialogue, introduced argument, spoken of common and intelligible things. Aeschylus trains big lubberly fools, Euripides clever statesmen.

907. καὶ μὴν...εἰμι] On this tetrameter iambic metre Frere remarks, in his translation of the *Knights*, "it is so essentially base and vulgar that no English song afforded a specimen fit to be quoted." A friend however suggested to him the first line of "a song, vulgar yet inoffensive: 'A captain bold of Halifax, who lived in country quarters.'" Frere notes further that "this metre is always appropriated in the comedies of Aristophanes to those scenes of argumentative altercation in which the ascendancy is given to the more ignoble character; in this respect it stands in decided contrast with the anapaestic measure." Instances in point are the dialogue between the sausage-seller and Cleon, *Eq.* 335—460: the argument of Ἀδίκος λόγος *Nub.* 1036—1082, whereas Δίκαιος λόγος speaks in anapaests, l. 961—1008: the criticisms of Euripides here, answered by Aeschylus in anapaests at l. 1006—1076.

910. μῶρους λ.] Aeschylus found the public fools, and deceived them and kept them so. Phrynichus, the disciple of Thespis, was one of the founders of tragedy. He flourished from B.C. 511 to 476. The structure of his plays was simple: there was but one actor. Aristophanes praises him *Av.* 750, *Vesp.* 220, *Thesm.* 164.

911. ἄν καθίσειν] 'He would introduce some character seated, muffling it up.' The aorist is transitive: for the ἄν giving a sense of 'habit' comp. l. 913, 924. No doubt Aeschylus and his predecessors did bring on dumb characters for show; indeed to see was originally as much a part of tragedy as to hear. The Chorus were meanwhile singing their odes. Such a visible picture of emotion deserves no blame. Niobe doubtless was silent in grief: Achilles is represented as mute for a long while in *The ransom of Hector*, or *The Phrygians*.

913. γρύζοντας] So οὐδὲ γρῦ 'not a syllable' in Demosth. 353. 10.

914. ἤρειδεν ὀρμαθοὺς] Cf. *Eq.* 627 ἀναρρηγνὺς ἔπη τερατευόμενος ἤρειδε κατὰ τῶν ἱππέων, where ἤρειδε as well as ἀναρρηγνὺς seems to

govern *ἐπη*. The verb is also used intransitively, *Nub.* 558 πάντες ἐρείδουσιν εἰς Ὑπέρβολον.

917. ἡλίθιος γάρ] In sense γάρ is better than ἀρ' which Fritzsche and Bergk read to make a tribrach in place of an anapaest. Perhaps, as Paley suggests, ἡλίθιος was pronounced as a trisyllable. For the same metrical reason Meineke and others change *ἱππαλεκτρύονα* in l. 932 to *ἱππαλέκτορα*, as also in *Nub.* 1427.

919. καθοῖτο] A doubtful form : several editors correct to καθῆτο, following the analogy of ἐμπλήμην *Ach.* 236. And in *Lys.* 149 καθήμεθα is found. But such forms as εἰδώς and οἶδα, εἰκὸς and οἰκὸς, show how readily the sounds εἰ and οἰ were interchanged. And οἰ may have occasionally supplanted ηἰ in this optative, much as in τιθείμην for τιθείμην.

920. τὸ δράμα δ' ἂν δ.] 'The action of the play would be going on,' but the spectators would be only attending to the mute figure and so miss its imperfections.

922. σκορδιῶ] Aeschylus makes gestures of weariness and disgust.

924. βόεια] 'ox-like, huge : ' the words are like nondescript animals with grim brow and mane, and hobgoblin face.

926. ἀγνωτα] From ἀγνωτος. There are three forms, ἀγνώς, ἀγνωτος, ἀγνωστος. The first form is not used in the neuter gender, acc. to the Scholiast.

927. οὐδὲ ἔν] Some editors write this as one word οὐδέέν. To use it as a trisyllable, without elision, became commoner in the later comic poets : in the *Plutus* of Aristophanes are four instances : l. 37 ὑγιὲς μηδὲ ἔν. l. 138 οὐκ ἀλλ' οὐδὲ ἔν. l. 1115 οὐκ ἀλλ' οὐδὲ ἔν. l. 1182 νῦν δ' οὐδὲ εἰς. Porson (in his preface to *Hecuba*) suggests that in this passage of the *Frogs*, an earlier play than the *Plutus*, Aristophanes probably wrote οὐδ' ἂν ἔν.

928. Σκαμάνδρους] There seems nothing to carp at in the mere mention of the Scamander (*Ag.* 511, 1157, *Choeph.* 564, *Eum.* 398) : but Euripides objects to Aeschylus' constant choice of Homeric subjects as well as to his big words about them. In *Prom. Vinc.* 395 he speaks of Ocean's four-footed griffin.

930. ἃ ξυμβαλεῖν κ.τ.λ.] 'to guess whose meaning was not easy.' Compare Phidippides' similar estimate of Aeschylus in *Nub.* 1366, 7.

νή τοὺς θεοὺς κ.τ.λ.] 'Yes, indeed : for instance I have passed many a sleepless night trying to make out Aeschylus' horse-cock.' Dionysus appears to be parodying from Eur. *Hipp.* 375 ἤδη ποτ' ἀλλως νυκτὸς ἐν μακρῷ χρόνῳ θνητῶν ἐφρόντισ' ἢ διέφθαρται βίος. This compound animal, of which Aristophanes makes fun in *Pac.* 1177, *Av.* 800, is said to be in the *Myrmidons* of Aeschylus. That poet seems indeed to have had a fancy for strange monsters ; taken (l. 938) from Persian or Assyrian embroideries. That the figure-head on a ship should be a little out of the common way seems allowable enough. Several editors read *ἱππαλέκτορα*, *ἱππαλέκτορας* in l. 932, 937. Cf. note on l. 917.

934. Ἐρυξιν] οὗτος γὰρ ὡς ἀμορφος καὶ ἀηδὴς διαβάλλεται, Schol

935. εἴτ' ἐχρήν] Cocks are absolutely out of place in tragedy, argues Euripides. You have put worse things in your plays, retorts Aeschylus. But not mysterious monsters like yours, rejoins Euripides.

938. παραπετάσματος] The monstrous figures on Eastern tapestry are well known. Some might be fanciful, some intended for really existing creatures. Pliny says (N. H. 8. 33, 50) that the τραγέλαφος was found near the river Phasis.

939. παρέλαβον κ.τ.λ.] Euripides speaks as a physician of a patient, whom he has reduced by dieting. Most of the terms used are medical. From Aeschylus' bad treatment the patient had become swollen, heavy, and puffy: Euripides set to work to remedy all this.

941. ἰσχυάνα] Kock quotes Hippocrates for this word used medically. The prescriptions for making Tragedy thinner were ἐπύλλια 'dainty phrases' in place of κομπάσματα 'bombast'; 'constitutional walks' (περίπατοι) with some reference to the other meaning 'philosophical discussion:' and 'beet-root,' which appears to have been applied to reduce tumours. In Aesch. *Prom. Vinct.* 377—80, there is rather a similar use of medical terms: ΩΚ. ὀργῆς νοσοῦσης εἰσὶν ἰατροὶ λόγοι. ΠΡ. εἰάν τις ἐν καιρῷ γε μαλθάσῃ κέαρ, καὶ μὴ σφριγῶντα θυμὸν ἰσχυάνη βίῃ.

943. χυλόν] By way of purgative a thin juice strained from philosophical books was given.

944. εἴτ' ἀνέτρεφον] After the thinning process, to get rid of all superfluous bulk, the patient had to be fed up, on 'monodies,' of which Euripides was fond, see l. 849, 1330, with Cephisophon infused. Cephisophon, it is insinuated, helped Euripides in his plays: cf. below, l. 1408, 1452—3. Some say he was a slave of Euripides, others an actor. In *Ach.* 395 he appears to be living with Euripides, as also in l. 1408 of this play. Plainly he is here an ingredient to make the brew more nutritious.

945. ἐλήρουν δ τι τύχοιμ'] 'I did not talk the first nonsense that came uppermost, nor plunge into my subject and make a jumble.' Cf. *Eg.* 545 ἐσπηδῆσας ἐφλυάρει.

946. οὐξιὼν] 'The actor who came out.' Euripides in his prologues makes the actor clearly state what has happened before, who the characters are, or, as he calls it, tell 'the family history' of the play. Almost any play of Euripides will illustrate this, e. g. *Ion*, *Hecuba*, *Iphigenia in Tauris*. This gives occasion for a hit at Euripides' family. On εἴπ' αὖν it should be noticed that the elision of the ε of the third person before αὖν is rare; yet perhaps not so rare, nor so objectionable on any known reason, as to justify us in changing the text here or elsewhere. Certainly the αὖν is best retained for the sense, cf. παρήκ' αὖν, ἔλεγεν αὖν below.

949. ἔλεγεν κ.τ.λ.] 'Every one used to speak in my plays.' 'For which you ought to have been punished.' 'No: it was true republican spirit that led me to act so.' 'The less said about that the better. You have no very good argument (περίπατος) to help you out there.'

Euripides had too often shown sympathy with oligarchs to set up now for a democrat. There may also be allusion, as Hermann and Kock think, to his residence with king Archelaus in Macedonia.

954. *τουτοις*] 'these spectators,' the Athenian public. Euripides' claims to have taught his countrymen argument, perception, art, etc. rather recal Prometheus' speech detailing his gifts to mortals (Aesch. *Prom. Vinc.* 442—61). Mortals were helpless babes before, confusing everything (*ἔφυρον εἰκῇ πάντα*): so were the Athenians (*ἀβελτερώτατοι κεχηρότες* l. 989) till Euripides came abroad as their schoolmaster.

956. *ἐσβολὰς*] Supply again *ἐδίδαξα*: 'And I taught them the introductions.' Cf. l. 1104 for *ἐσβολὰς σοφισμάτων*. With *γωνιασμούς ἐπῶν* 'squaring of phrases' compare above, l. 799—801.

958. *φημι κἀγώ*] That he did teach all this, Aeschylus grants; that it was good teaching, he denies.

959. *οἰκεῖα π.*] I spoke of things 'familiar in their mouths as household words:' so that I could be brought to book if wrong; whereas Aeschylus astounded and mystified his audience with unintelligible marvels.

961. *ἐκομπολάκουν*] Cf. *Ach.* 589 *κομπολακύθου* 'the brag-bird' on Lamachus' helm.

963. *Κύκνους*] Cycnus and Memnon were heroes slain by Achilles, and doubtless introduced in some Aeschylean dramas. In Aesch. *Sept. c. Theb.* 385 Tydeus has bells to his shield: *ὑπ' ἀσπίδος δὲ τῷ χαλκήλατοι κλάζουσι κώδωνες φόβον*.

965. *Φορμισίος*] Apparently a hairy man, *Ecc.* 91. Subsequently he took part in the recal of the people on the fall of the Thirty tyrants. Of Megaenetus we know nothing, nor why he was *Μάγνης* or *Μανῆς*. The Scholiast says he was *αὐθάδης καὶ ἀναίσθητος*. The word *Μανῆς* is supposed by Fritzsche here to mean 'an unlucky dice-player,' and *Μανῆς* to have been a name for a bad throw of the dice. It is a common name for a slave.

966. *σαλπιγγολογχνπηνάδαι*] 'Trompeten-lanzen-knebelbärte' Voss. The long untranslatable compounds are in ridicule of Aeschylus.

σαρκ.] The robber Sinis was the *πιτυοκάμπτης*, who killed his victims by fastening them to bent pines and then loosing the trees. Cf. Ovid *Met.* 7. 441. Aeschylus' terrible blusterers are like Sinis, who may have been described or painted with a dog-like grin (*σαρκασμός*). Perhaps 'pine-bender' had passed into a proverbial expression for 'a bully, a fire-eater.' Thus Kock renders it 'Hohnlächel-eisenfresser.'

967. *Κλειτοφῶν*] Probably the same who is mentioned in Plato *Rep.* 428 B. The Scholiast says he was 'idle' *ἀργός*. Theramenes' cleverness has been already spoken of l. 540.

969, 70. *δς...Κεῖος*] The whole meaning is 'If any one is in a scrape, and Theramenes is his neighbour or comrade, Theramenes manages to tumble out of it and light on his feet, getting good and not evil out of it.' But the exact explanation of the last phrase is doubtful. Heindorf (on Plat. *Prot.* 341 E) says that the Chians were

proverbially bad, the Ceans good. Dindorf says: 'he is like the bat in the fable, mouse or bird, as suits his interest: ' Chian or Cean, as suits his purpose. Others suppose that there is reference to dice, of which *Χῖος* was the worst throw, *Κῶος* the best: but that *Κεῖος* is substituted for the proper contrast *Κῶος* in order to make a hit at Theramenes' Cean descent. This appears not so good as the other explanation. Theramenes will always get out of a scrape cleverly, and by some change and trick (no greater than the difference between the two Greek words *Χῖος* and *Κεῖος*) he escapes hurt and discredit, and wins profit and honour, turns out 'no Chian but a Cean.'

971—991. I have taught my fellow-citizens to be clever and acute in everything, says Euripides. Indeed you have, says Dionysus; they are all sharp and suspicious now, whereas they were before simpletons.

971. μέντοῦγ' ὠφρονεῖν] μέντοι ἐγὼ φ. Some read μέντοι σωφρονεῖν.

973. ἐνθεῖς τῇ τέχνῃ] By introducing into tragic art argument and examination Euripides has taught his countrymen to be argumentative and suspicious in common household matters.

979. τοῦτ' ἔλαβε] The tribrach at the end of short iambic verses occurs in *Nub.* 1386, 8, 9. But here, at the end of the speech, this solitary instance sounds ill. Bentley proposed τόδ' ἔλαβεν, an ending precisely corresponding to l. 988 παρέτραγεν, dactyl followed by iambus.

980. νῆ τοὺς θεοὺς κ.τ.λ.] Dionysus gives absurd instances of Athenian acuteness in detecting the loss of a sprat, a plate, garlic, olive. For εἰσιῶν 'when he goes indoors' cf. *Thesm.* 395, where the same kind of thing is mentioned.

990. Μαμμάκυθοι] 'babies' or 'boobies:' derived by some from μάμμα and κεύθω. Μελητίδαι or Μελιτιτίδαι 'sweet simpletons.' ἡδὺς is used for 'silly:' and perhaps βλιτομάμματος which L. and S. compare with Μαμμάκυθος combines the elements of the two (μέλι, μάμμα).

992—1005. The Chorus caution Aeschylus to curb his wrath and answer carefully his adversary's charges.

992. τάδε κ.τ.λ.] The first line of the *Myrmidones* of Aeschylus. The Chorus there appeal to Achilles to help the suffering Greeks: the second line is δοριλυμάντους Δαναῶν μόχθους.

993. ὅπως] Kock and Meineke mark a lacuna here. Nothing is positively wanting to the sense: in the antistrophic line 897 the reading is rather doubtful. The sense is 'only take care (ὅρα supplied) lest etc.'

995. ἐλαῶν] A line of olives marked the course within which the runners must keep. Aeschylus is warned not to run wildly out of the course in his answer.

999. συστείλας] A different metaphor, from a ship. 'Reef your sails while the wind is violent, when it abates you can put on more speed and be down on your adversary.' For συστείλας cf. *Eq.* 432 ἐγὼ δὲ συστείλας γε τοὺς ἀλλήντας εἶτ' ἀφήσω κατὰ κύμ' ἐμαυτὸν οὐρίον: also *Eq.* 440—41. ἀκροισι χρ. τ. ἰστίοις 'using but the edges of your sails.' Cf. *Eur. Med.* 524—7, quoted on *Eq.* 432.

1001. ἀξεις] As the nautical meaning of this is questionable,

various corrections have been proposed : *ἄξεις* 'you will speed on, put on sail' Fritzsche : *οἰξεις* 'vela pandes' Bergk, which is very unlikely to have been written. *μᾶλλον ἄσσον ἄξεις* 'you will bring your ship nearer to your enemy' Meineke. To which might be added *ἔξει* comparing *Eq.* 760.

1002. *φυλάξεις*] 'watch' for a chance of attack, when you have got the wind calm and settled. The whole passage means 'Don't let your passion get the better of your judgement.'

1004. *πυργώσας*] Cf. *Pac.* 749 *ἐποίησε τέχνην μεγάλην ἡμῖν καὶ πύργωσ' οἰκοδομήσας ἔπεσιν μεγάλοις*.

1005. *λῆρον*] By surprise for *τέχνην*; spoken in goodnatured joke. Others take it as if Aeschylus found tragedy *λῆρος*, but made it something better.

κρουνὸν ἀφίλει] 'let forth your flood, open the sluice-gates' of your eloquence. Aristophanes combines in one word *κρουνὸς* and *λῆρος* in *Eq.* 89 *κρουνοχυτρολήραιος*.

1006—1007. Aeschylus makes his defence. The art of poetry ought to elevate men and inspire high thoughts; this I have done, he argues; but Euripides just the opposite. He mentions the plays in which he has done this, being now and then interrupted by criticisms from Dionysus. But Euripides has encouraged wrongful passion, and brought prominently forward things which should be hidden. His own grandiloquence he defends, because high thoughts require high words: whereas Euripides' common mean characters have taught meanness and cowardice. This Dionysus confirms by an instance or two.

1006. *ξυντυχία*] 'the chance, the circumstances in which I am placed,' i. e. the fact that I Aeschylus have to speak at all against this fellow.

1007. *φάσκη*] He abruptly turns from addressing Dionysus or the Chorus to address Euripides. I should not prefer *φάσκης*, which Paley suggests. Aeschylus says 'I don't think I ought to have to argue with such a fellow, but lest he say I am nonplussed—Answer me, sir.'

1012. *τεθνάναι*] In his hurry to pronounce the deserved punishment Dionysus forgets that death is an impossible penalty in Hades.

1014. *γενναίους καὶ τετραπ.*] 'Noble six-foot heroes:' cf. *Vesp.* 553 *ἄνδρες μεγάλοι καὶ τετραπήχεις*. And for the 'shirkers' of public duty cf. *Ach.* 601, *νεανίας δ' οἶους σὺ διαδεδρακότας*.

1016. *πνέοντας δόρυ*] breathing war: each article of armour offensive and defensive being named, and the list closing with the epithet of the shield of Ajax in Homer, 'souls of seven-bull-stoutness.'

1018. *τὸ κακόν*] This plague of Aeschylus' warlike words. Cf. *Nub.* 906, *τουτὶ καὶ δὴ χωρεῖ τὸ κακόν*.

1019. *καὶ τ[]*] Kock gives this line to Euripides, whose question Aeschylus does not answer: therefore Dionysus in l. 1019 bids him speak and not give himself grand airs.

1021. *Ἄρεως μεστόν*] A fit term for the play, as Mitchell shows by

reference to ll. 42—52. 'Any one,' says Aeschylus, 'seeing it would long for battles.' 'But it improved the bravery of the Thebans, our enemies: that was a bad thing,' objects Dionysus.

1025. αὐτ'] αὐτά, that is τὰ πολεμικά.

1026. μετὰ τοῦτ'] The *Persae* was exhibited before the *Septem c. Thebas*, as the Scholiast tells us: but he sensibly remarks πλὴν οὐδὲ τῷ ποιητῇ ἐγκλητέον· οὐ γὰρ ἐστὶν ἀκριβῶσις τὸ τοιοῦτον. Indeed Aeschylus is not thinking of the chronological order of the plays, but in claiming to have taught a warlike spirit he takes first his most warlike play: 'then next to this, after this, by the *Persae* I taught a desire for victory.' Kock, however, thinks that we must conclude from this passage that the *Persae* was played after the *Septem c. Thebas*, but that the latter may have been played again at a later date.

1028. ἡνίκ' ἀπηγγέλθη] Neither this (Dindorf's) nor any correction from the corrupt ἡνίκ' ἤκουσα, is fully satisfactory. In the *Persae* there is no 'news of Darius' death,' if περὶ Δαρείου τεθνεώτος be so understood. If Δαρείου τεθνεώτος mean 'the ghost of dead Darius,' there is no passage where the Chorus clap their hands and say *λανοῖ*. Paley suggests that at l. 662 of the *Persae* we might read Δαρεῖ' *λανοῖ* for Δαρείαν οἶ. The Chorus are there calling on the spirit of Darius. Bothe proposes παρὰ Δαρείου, 'from Darius,' supposing the reference to be to l. 790, etc. Dionysus' recollection may, as Paley says, refer to an earlier edition of the play.

1030. ἀσκεῖν] λάσκειν, Meineke from Hamaker, unnecessarily: 'poets ought to study and practise these subjects' is intelligible enough.

1032. 'Ορφεὺς] Cf. Plat. *Rep.* 364 E, βιβλῶν δὲ δμαδὸν παρέχονται Μουσαίου καὶ 'Ορφέως, καθ' ἃς θνητολοῦσι, πείθοντες ὡς ἄρα λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θυσιῶν εἰσιν, ἃς δὴ τελετὰς καλοῦσιν. Horace (*A.P.* 381) says, 'Silvestres homines sacer interpresque deorum caedibus et victu foedo deterruit Orpheus.' Many other passages could be quoted showing that Orpheus and Musaeus were held instructors in religious mysteries.

1033. 'Ησίοδος] In his *Works and Days*.

1036. τάξεις κ.τ.λ.] There is surely plenty on these heads in *our* Homer, without supposing 'Homer' (as Paley suggests) to have a wider sense. Horace (*A.P.* 73) calls Homer's subjects 'Res gestae regumque ducumque et tristia bella.' And Horace certainly meant *our* Homer.

Παντακλέα] In a Panathenaic procession (ἡνίκ' ἐπεμπεύ) this unfortunate wight put on his helmet before fastening the crest, which mistake earned him this ridicule and the epithet σκαῖος from Eupolis. A poet Pantacles is mentioned by Antiphon: it is thought that this was the same man.

1038. περιδησάμενος...ἐπιδήσειν] Surely both unobjectionable words. Herod. IV. 176 and Ar. *Eccl.* 118, 122 support the first. The second Herodotus (I. 171) uses in the middle voice, but the active is explicable enough. Having tied the helmet *on himself*, the man goes on to tie a crest *on that*. Kock's περιπηξάμενος is (to me) astounding; Bergk's

ἐπιθήσειν needless. Kock says, 'den Helm kann man nicht umbinden.' 'Warum, gelehrte Kock, warum?'

1039. Ἀδάμαχος] The hero of the earlier part of the Peloponnesian war: conspicuous in the scene of the *Acharnians* 1071—1142. He fell in Sicily, Thuc. vi. 103.

1040. ὅθεν] referring to Homer. ἀπομαξαμένη, 'having taken an impression' as from a seal. Cf. *Thesm.* 514, αὐτέκμαγμα σόν, 'your very image or copy.'

1042. ἀντεκτείνειν] To strive to equal them in measure, to come up to their standard.

1044. οὐδ' οἷδ' οὐδεὶς κ.τ.λ.] Paley observes that this is untrue, for the *Agamemnon* proves the contrary. Kock points out, however, that the love of Aegisthus and Clytaemnestra is not the chief motive in that play, and it is so dealt with that none could be corrupted by it. Certainly our whole impression of Clytaemnestra, the woman 'of a manly mind' (ἀνδρόβουλος), is not that she is γύνῃ ἐρώσα. But of course the assertions on either side in this contest are beyond the exact truth of fair criticism.

1045. οὐδὲ γὰρ ἦν] Kock would read μηδὲ γὰρ εἴη in the second half of the line: Bothe and Meineke οὐ γὰρ ἐπ' ἦν in the first half. Paley prefers μετ' ἦν and μετείη: 'you never had a grain of love in your composition.' The γὰρ in the first clause seems to me (as to Fritzsche) undoubtedly genuine. Also the γε in the second is quite natural. And though we might expect εἴη to correspond exactly to ἦν, yet ἐπεῖναι is common enough in this use, and the next line ἐπὶ τοι σοὶ rather confirms it.

1046. πολλή πολλοῦ] The use of πολλὸς as part of the predicate with a verb is common: compare πολλὸς βεῖ ποταμὸς and such phrases. Hence πολλή 'πικαθήτο, 'sat heavy.' The genitive πολλοῦ is combined with it in *Eg.* 822 πολλοῦ δὲ πολὺν με χρόνον ἐλελήθης: and in *Nub.* 915 θρασὺς εἰ πολλοῦ. It appears to mean 'much, exceedingly.' Paley suggests 'κ πολλοῦ, 'long since,' here and ἐκ πολλοῦ in *Nub.* 915. But no such change could be made in *Eg.* 822, where πολλοῦ begins the line and sentence and is combined with πολὺν χρόνον. The three passages together seem to bear out the simple adverbial use of πολλοῦ. The fact meant by the whole sentence is that Euripides was unfortunate in his marriage.

1047. κατ' οὖν ἔβαλεν] A tmesis common in Herodotus: cf. *Nub.* 792 ἀπὸ γὰρ ὀλοῦμαι.

τοὔτῳ γέ τοι δῆ] apparently means 'this indeed is just the fact.'

1051. κώνεια πιεῖν] It is hard to believe that any honest women really did poison themselves from very shame for their sex: but some suicide may have been attributed to this cause. Fritzsche thinks that there may have been some such deaths caused by the distress of the times, and that Aristophanes maliciously throws the blame on Euripides.

1052. οὐκ ὄντα] Join these closely, 'was it an untrue story? No, true enough.' That is to say Euripides did not invent the facts, but

used the story as it was really told. The passage shows the respect of the Greeks for their legends.

1054. τοῖς μὲν γὰρ π.] As boys are taught by a schoolmaster, so are grown men by us poets: therefore we have a responsibility on us, and must teach good things.

1057. Παρνασῶν] Some read Παρνήθων, because Parnes, like Lycabettus, is in Attica. But Parnassus is more a representative big mountain: and Euripides is here speaking of Aeschylus' love for talking of big things and using big words, ῥήμαθ' ἱππόκρημνα of l. 929.

1058. ὅν χρῆ] ὅν is relative to 'you:': we should say 'whereas you ought.' To speak ἀνθρωπείως is to speak as man may speak and as man may understand.

1059. τίκτειν] The subject to the infinitive is τὸν ποιητὴν or ἡμᾶς, 'one must bring forth big phrases to match big thoughts.'

1062. ἀμοῦ] ἀ is governed by both καταδείξαντος and διελυμήνῳ, 'all which when I had set forth excellently, you spoilt.' See below, l. 1078, for καταδεῖξαι in the same sense.

1065. οἴκουν κ.τ.λ.] Your putting kings into rags to move pity has suggested to our rich men the plan of shirking their duties: cf. above, l. 1014.

1066. περιειλλόμενος] Various read περιλλόμενος, περιειλόμενος, περιλάμενος. The pres. part. seems quite as good as the aorist. The word is plainly from the same stem as the Latin *volvo*; and οἴλων in the next line is from the same.

1068. ἀνέκυψεν] Cf. *Pac.* 147 ἀνακύψεται...ἔωθεν ἡ Σαλαμῖνα: see also the passage from *Plat. Phaedo* 109 E there quoted. ἰχθῦς, 'the fish-market:': so used in *Vesp.* 789: cf. *Eq.* 1375, *Lys.* 557. The Athenians were especially extravagant in spending money on fish.

1070. παράλους] Probably 'the crew of the Paralus or state galley.' Fritzsche thinks that they had disobeyed orders at Arginusae. The Scholiast says κοινῶς δὲ παράλους τοὺς ἐκ τῶν τριήρων ναύτας. There is also a local meaning, 'people of the sea coast:': and the sailors might come chiefly from this class. The charge is of course an absurd one. Euripides has taught every one to argue and contradict: even our sailors.

1073. ῥυππαπαῖ] Cf. *Vesp.* 909, *Eq.* 602.

1077. πλεῖν δευρὶ κ. ἐ.] 'to go about at random, to and fro, aimlessly.' Paley says, 'the sailing seems opposed to the rowing, as giving the sailors less trouble.' But πλεῖν does not usually imply going by wind rather than oar: but merely by water and not by land.

1081. οὐ ζῆν τὸ ζῆν] In the *Phrixus* and the *Polyidus* this paradox is found. Cf. below, l. 1477.

1085. δημοπιθήκων] Cf. *Eq.* 887, οἷς πιθηκισμοῖς με περιελαύνεις. Meineke thinks the next line spurious: it is perhaps rather like an explanation of the compound δημοπιθήκων. The ape is a proverbial flatterer and deceiver.

1089. ἐπαφανάνθη] This compound implies the aspirated αὐαίνομαι

and *αὔει*. It is a curious phrase, 'to laugh all the moisture out of one's body.'

1093. *Κεραμῆς*] The race was in the Ceramicus, cf. above, l. 129. The *πύλαι* were the Thriasian gates, called also Dipylum.

1096. *πλατείας*] Supply *χερσὶ*.

1098—1118. The Chorus anticipate a vigorous contest, and urge the combatants to do their best, assuring them that they will have an appreciative audience.

1101. *ὁ μὲν...ὁ δὲ*] Aeschylus and Euripides: at least *τείνῃ βιαιώς* suits Aeschylus best. The words *ἐπαναστρέφειν*, *ἐπερείδεσθαι* appear to be military terms. The second word is less well explained as *ἀπερείδεσθαι*, 'hostem propellere,' by Kock.

1104. *εἰσβολαὶ σ.*] Cf. above, l. 956. But *εἰσβολαὶ* here might be 'assaults,' keeping up the military metaphor.

1106. *ἀναδέρεσθον*] So Brunck, Bothe, Dindorf. As a middle form it is doubtful, and a passive sense does not suit the rest of the passage. Fritzsche reads *κἀναδέρετον*. *ἀναδέρειν* is 'to bare or rip open an old wound.' Meineke, Holden, and Paley acquiesce in *ἀνὰ δ' ἔρεσθον*, 'question, examine.' But this seems weak: whereas *λέγεται* *ἔπιτον* should be followed by a word of more force: 'speak, attack, slash open.' *τὰ παλαιὰ* Fritzsche connects with *ἀναδέρετον*, *τὰ καινὰ* with *λέγεται* *ἔπιτον*. Perhaps both may be taken generally 'argue, attack, wound in every way, old and new.'

1112. *οὐκ ἔθ'*] 'no longer:' whatever the public may have been, they are now well-taught and intellectual: they have served abroad, studied at home, and are naturally clever. So in *Eg.* 230, *τὸ γὰρ θέατρον δεξιόν*.

1119—1250. Euripides first criticizes the prologues of Aeschylus: he accuses him of obscurity and tautology. Aeschylus in turn blames the prologues of Euripides, first as to their sense and diction, then as monotonous in metre or cadence. Dionysus appears to think Aeschylus has the best of it so far. They then go on to the lyric parts of their plays.

1119. *σου*] He addresses Aeschylus, but in l. 1120 turns to Dionysus, hence *αὐτοῦ* in l. 1121.

1122. *ἀσαφής*] Meineke rejects this line, saying 'nihil in prologorum Aeschyleorum censura Euripides reprehendit quod ad dictionis obscuritatem in rebus enarrandis pertineat.' Surely he does so in l. 1141—3.

1124. *Ὀρεστέας*] The trilogy consisting of the *Agamemnon*, *Choephoroi*, *Eumenides*. It is the prologue of the second play that is quoted: and the MS. of Aeschylus, as we have it, is deficient here: so we owe the opening verses of the play to this quotation.

1126. *πατρῷ' ἐπ. κράτη*] The line is perhaps fairly open to the charge that it may mean more than one thing, (1) 'that dost look to the duties assigned to thee from thy father, (2) who dost watch over my father's sovereignty, the rule which my father had.' Of these Aeschylus

himself (or Aristophanes for him) chooses the first: Fritzsche, with Aristarchus, the second. Euripides' third explanation is of course not likely to have been the meaning intended.

1129—31. δώδεκα... εἴκοσιν γ'] Twelve faults in three lines: then 'twenty in each line.' Astonished Dionysus tells Aeschylus to hold his peace or he will make bad worse.

1133. πρὸς τρισὶν... φανεῖ] 'Besides the three iambs you will be a debtor of something more.' If Aeschylus is proved guilty of twenty mistakes per line, his lines are worse than worthless, and the fewer he recites the better. This seems to be the meaning. Meineke suspects the whole passage, 1132—6, needlessly.

1133—5. Fritzsche's arrangement of these lines has been followed as the best for the sense. 'Ae. What! I hold my tongue for him? D. Yes, if you'll take my advice. Ae. Don't you see what nonsense you're talking? D. Well, I don't care a button for that.' Or Dionysus may mean 'well, it doesn't matter to me, if you come in for a worse penalty now it's your look out.' Then Euripides, after this aside between Dionysus and Aeschylus, continues in explanation of his last word ἀμαρτίας, 'For at the very outset he has made a monstrous mistake.'

1140. οὐκ ἄλλως λέγω] 'I don't deny your statement so far, granted.'

1141—3. πότερ' οὖν... ἔφη] Euripides interprets the first line of Aeschylus 'thou that regardest (ἐποπτεύων) the deed of violence (κράτη) wrought upon my father (πατρῶα):' which he paraphrases by ἐποπτεύειν ὡς ὁ πατήρ ἀπώλετο βιαίως, adding ἐκ γυναικείας κ.τ.λ. to make it plainer. And perhaps δόλοισι λ. is added (as Paley says) because Hermes was the god of deceit.

1144. ἐκείνον] 'He did not address that Hermes, Hermes in that character, δόλιος, but the helper Hermes of the nether world.' Some editions, however, read ἐκείνος, comparing l. 788 and 1457: 'Not he, he (Orestes) did not mean that.'

1145. καὶ δήλου] He made his meaning clear enough by saying that he held this office (of ἐριούνιος, σωτήρ) from his father. Here Aeschylus (or our poet for him) gives his comment on himself.

1147. μείζον] What this was we cannot exactly know. Paley suggests as completion, 'Zeus must have usurped the prerogatives of the powers below,' or 'Zeus himself might rather have been invoked as Preserver.'

1149. οὕτω κ.τ.λ.] Dionysus takes χθόνιος as 'earthy' or 'earth-grubbing,' and so makes out that Hermes will be τυμβώρυχος, 'a digger up of graves' by his father's side. τυμβώρυχος seems to be used only for one who profanely opens graves, not for 'a sexton.'

1150. οὐκ ἀνθοσμίαν] The flavour of his wine being bad makes his wit bad also. In place of 'bouquet' it has a mouldy smell.

1153. ἤκω καὶ κατέρχομαι] This use of κατέρχεσθαι, κατάγειν is very common in Attic Greek.

1155. σκόπει] Look carefully at the phrase, and I will point out the tautology. Euripides then repeats the line.

1158. νῆ τὸν Δί'] Dionysus is throughout a foolish critic, and easily assents to the last speaker. μάκτρα and κάδοπος are two words for the same thing.

1160. κατεστωμυλμένη] Is this deponent or passive? The present tense is commoner as deponent, cf. *Thesm.* 1073, *Ran.* 1071, *Pac.* 995. Paley however renders it 'talked at' in vain, on whom words leave no impression. The force of the perfect tense and of the κατὰ, if we take the verb as deponent, must be 'who have talked yourself out, spent all your sense in chatter.' This seems preferable.

1161. ἀριστ' ἐπὼν ἔχον] The construction is ἀριστα (adverbial) ἔχον 'very well arranged,' ἐπὼν 'in respect of expressions.' ἔχειν with adv. is frequent: and as καλῶς ἔχει=καλὸν ἐστίν, so ἀριστα ἔχον=ἀριστον ὄν.

1163. ἐλθεῖν κ.τ.λ.] Any one may be said 'to come' ἐλθεῖν, even a man who has not lost his country: and ἤκω=the perfect tense ἐλήλυθα. Meineke's change ἤκειν is needless.

1164. συμφορὰς] 'misfortune' or simply 'fortune, chance, accident, circumstance.' Aeschylus means that ἐλήλυθεν or ἤκει would be used of any one who had 'come' without defining any accident or circumstance of his 'coming.' Whereas a banished man 'comes back.' The special use is seen in l. 462 of the *Eumenides* κάγῳ κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον.

1168. λάθρα] Orestes' coming back was not a legal restoration, therefore the legal term should not have been used.

1173. αὖ δὲ] 'Here again he says another thing twice over.' Cobet's αὖ δὲ is very neat and a great improvement on αὖθις. As to the tautology, Euripides himself, as Fritzsche shows (*Phoen.* 919, *Hipp.* 362), couples the same words. No doubt ἀκούσαι means more in this passage than κλύειν. The first verb is 'to listen to, give ear:' the second really 'to take into the mind.' Paley quotes from *Prom. Vinc.* 448 κλύοντες οὐκ ἤκουον. But this distinction could not always be pressed.

1178. στοιβήν] σωρείαν λεξέων ἔξω τοῦ πρέποντος Schol. Unnecessary rubbish beside the point, 'stuffing, padding.'

1180. οὐ γὰρ μούστιν ἀλλ'] Arrange οὐ γὰρ ἀλλὰ ἀκ. μ. ἐ. 'I cannot choose but hear.' The elliptical οὐκ ἀλλὰ is very frequent in Aristophanes, cf. above, l. 58.

1182. ἦν κ.τ.λ.] From Euripides' *Antigone*. Aeschylus objects that Oedipus could not be called εὐδαίμων even at first, when it had been foretold to Laius before his marriage and his son's birth that this son should kill his father. Of course Euripides was speaking of Oedipus' external and apparent prosperity.

1184. φῦναι μὲν] This has no answering δέ: probably Aeschylus might have gone on to tell of Oedipus' early perils in infancy with an

εἶτα δὲ. But Euripides breaks in with his second line: then comes again πρῶτον μὲν...εἶτα.

1190. ὀστράκῳ] A wretched substitute for a cradle: this and χειμῶνος ὄντος heighten the misery. But *Thesm.* 505 εἰσέφερε γράυς ἐν χύτρῃ τὸ παιδίον, quoted by Paley, shows that such a receptacle was not unusual. And the Scholiast on *Vesp.* 289 speaks of ἐκτιθεμένων παίδων ἐν χύτραις.

1192. ἤρρησεν] 'came in, luckless wight!' cf. *Eg.* 4 εἰσῆρρησεν εἰς τὴν οἰκίαν. His feet were swollen from the piercing of his ancles described in Eurip. *Phoen.* 25—7, and hence his name Oedipus.

1195—6. ἦν κ.τ.λ.] Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness. Ironically said of course. Erasinides was one of the generals condemned and executed after Arginusae.

1200. ἀπὸ ληκυθίου] This of course sounds absurd to Euripides at first: so in wonder he exclaims 'you destroy my prologues and from an oil-flask!' Then Aeschylus explains his meaning. It is the monotony of rhythm from the great prevalence in Euripides' lines of the penthemimeral caesura that is chiefly assailed. The ληκύθιον ἀπώλεσεν fits on metrically. It also fits on grammatically to the prologues here quoted, but not (as Paley remarks) to others of the extant plays.

1202. ἅπαν] Any word of this length and quantity.

1206. Αἴγυπτος] From the *Archelaus*, 'Aegyptus, as the current tale is told, with sons two-score and ten in well-oared barque At Argos landed and—An oil flask lost.'

1209. τουτὶ] This is better given to Dionysus, as Kock has it.

1211. Διώνυσος] From the *Hypsipyle*. The Scholiast completes the third line for us with παρθένοισι σὺν Δελφίσιν: and the next instance with πλουσίαν ἀροῖ πλάκα.

1217. οὐκ ἔστιν] From the *Stheneboea*. In the first three specimens of prologue two lines and a half precede the fatal oil-flask: in the next two one line and a half: then half a line: then, on a protest against that, one and a half again: then Dionysus ends this part of the proof, and bids them go on to lyrics.

1220. ὑφέσθαι] Cf. Soph. *El.* πλεῖν ὑφειμένη δοκεῖ. Certainly δοκεῖ is better than the vulg. δοκεῖς, which could only mean 'you seem to reef sail:' not 'you ought, I think, to reef sail,' as is plainly needed for the sense. The ληκύθιον is spoken of as a dangerous gale, which will wreck the prologues.

1225. Σιδώνιον] From the *Phrixus*.

1227. ἀποπρίω] 'Buy away from him,' aor. imperat. to ἀπωνέομαι. Meineke's idea that the compound word here makes ἐγὼ 'ποπρίωμαι necessary in l. 1229 seems fanciful: and his proposed ἄγε πρίω in this line is quite needless.

1229. τῷδ';] Cf. *Ach.* 812 πόσου πρίωμαί σοι τὰ χοιρίδια; *Pac.* 1261 τοῦτῳ τὰ δόρατα ταῦτ' ὠνήσομαι. For the indignant exclamation cf. above, l. 1135.

1232. Πέλοψ] From the *Iphigenia in Tauris*.

1235. ἀπόδου] 'sell' addressed to Aeschylus: ἀπόδος most MSS. and some editors, which reading Fritzsche explains 'pay the money for it and get it, you will get it cheap.' This use of ἀποδοῦναι is not natural, it means generally 'to give back.' Nor is this a good explanation of l. 1236, which rather means 'you will get another very good flask quite cheap.' Kock supposes Aeschylus to be addressed, but retaining ἀπόδος renders it 'leave it to him, let him have it.' The middle voice 'sell it' suits better with πρίωμαι, ἀποπρίω above.

1238. Οἰνεὺς] From the *Meleager*. The Scholiast tells us that these are not the very first lines of the play, and that the conclusion of the sentence after θύων ἀπαρχὰς was οὐκ ἔθυσεν Ἀρτέμειδι. In this the sense, probably, but not the exact words, is given. Fritzsche proposes οὐκ ἔτισεν Ἀρτεμιν. Oeneus omitted to honour Artemis duly, who therefore sent the wild boar at whose hunting Meleager was present.

1243. ἔασον] ἔα αὐτὸν Meineke and others, in support of which may be quoted *Lys.* 945 ἀγαθὸν· ἔα αὐτ' ὦ δαιμονία: and *Soph. Oed. Col.* 1182 ἀλλ' ἔα αὐτὸν. εἰσὶ χατέροις γοναὶ κακαί. But ἔασον is a v. l. in this last.

1244. Ζεὺς] From the *Melanippe*. How long it might have been before the ληκύθιον would fit on to this we cannot tell.

1245. ἀπολεῖ σ'] Fritzsche and others read ἀπολεῖς 'you'll be the death of me, do stop!' The text means 'he (Aeschylus) will be the death of you and your prologue.' This reading has also the advantage of continuing the construction of Ζεὺς κ.τ.λ. in a sort of way. Dionysus interrupts Euripides who began 'Zeus, as the true tale runs—Will be your destroyer, for in the end he'll say λ. α.

1247. σῦκα] 'Feig-warzen' Kock: 'fig-warts' or 'fig-styes.'

1249. ἔχω ὥς ἀποδ.] As οὐχ ἔχω ὅπως οὐ and οὐκ ἔσθ' ὅπως οὐ are good Greek, there is no strong reason against the affirmative ἔχω ὥς, 'I have means by which, I know how.' But as it is against use, Meineke reads ἔχω γ' οἷς.

1250—1297. After a few words from the Chorus, Euripides ridicules Aeschylus' lyrics, quoting an unmeaning patch-work from several plays. Dionysus puts in a remark now and then.

1252. ἔγωγ' ἔχω] Paley proposes ἐγὼ οὐκ ἔχω. The text must mean 'I have enough to puzzle me in imagining how Euripides will find faults in Aeschylus' excellent lyrics.' And this is rather needlessly and tamely repeated in l. 1257—60: therefore Meineke throws them out. Kock and Holden print them as doubtful. Certainly Euripides' πάνυ γε μέλη θαυμαστά 'O yes, wonderful lyrics!' comes in better thus.

1256. τῶν ἔτι νυνί] Meineke τῶν μέχρι νυνί. Fritzsche τῶν ἔτι γ' ὄντων. The MSS. had τῶν ἔτι νῦν ὄντων.

1259. β. ἄνακτα] As king and master in the tragic art.

1260. αὐτοῦ] must mean Euripides. κού δέδοιχ' is also proposed with αὐτοῦ referring to Aeschylus.

1263. ταῦτα] Dobree's γ' αὐτὰ is taken by most editors. Why is it so decidedly preferable? ταῦτα refers to μέλη: 'I will count these lyrics which you are going to reduce all to one model,' i. e. to prove monotonous, all one and the same in metre.

1264. Φθιῶτ' 'A.] From the *Myrmidones*, a summons to Achilles to help the Greeks in their stress. Probably κόπον in the original passage of Aeschylus was to be joined with ἀνδροδάϊκτον, 'why on hearing the man-slaying toil, ah woe! do you not come to help?' The line is absurdly repeated by Euripides, to fasten on Aeschylus the charge of repeating a useless refrain, and of unintelligibility. But λήκοπον as one word is taken to be a noun agreeing with ἀνδροδάϊκτον. Lobeck renders it 'planctus caesorum:' 'cadentium' would perhaps be better.

1266. Ερμῶν κ.τ.λ.] From the *Ψυχαγωγοί*. The dwellers περὶ λίμναν are explained by the Scholiast to be the Arcadians near lake Stymphalis, Hermes being specially worshipped in Arcadia. Fritzsche thinks them rather to be those round lake Avernus, who worshipped Hermes χθόνιος or ψυχαγωγός. They were probably the chorus of the play.

1269. δύο] Dionysus counts up the faulty strains by the catch-word κόπος: at the same time this line may mean 'Here's double toil and trouble for you, Aeschylus.'

1270. κύδιστ' 'A.] Probably from the *Telephus*.

1273. εὐφαιμείτε] From the *Iphigenia* probably.

μελισσονόμοι] The priestesses of Artemis were called μέλισσαι, and apparently this word means the same. Why μέλισσαι, is uncertain. Paley thinks from μέλειν 'care-takers' rather than from μέλι. 'the priestesses are near, to open the temple of Artemis.'

1276. κύριος] From *Agam.* 104, and l. 1285 is from *Agam.* 109. The probable meaning of this line is 'I have full power to tell of fated victory of men from wayside omens.'

1278. τὸ χρήμα τ. κ.] Cf. *Νυβ.* 2 τὸ χρήμα τῶν νυκτῶν ὅσον.

1279. εἰς τὸ β. βούλομαι] 'Die Ellipse ganz wie bei uns' says Kock: and in English too 'I will to the bath' is natural. But natural though the ellipse be in English and German, if it were used in Greek, one would expect more instances. None are given. Paley thinks βούλομαι may have been repeated by error for ἔρχομαι, because βου caught the transcriber's eye from the next verse.

1281. στάσιν] The στάσις or στάσιμον was distinguished from the πάροδος or ἐξοδος: a song of the Chorus neither on entrance nor exit, but during the play: ὁ ᾄδουσιν ἰστάμενοι οἱ χορευταί.

1285. ὅπως κ.τ.λ.] A. patchwork partly from the *Agamemnon*, partly from other plays.

1287. Σφίγγα] Supposed to be from a play the *Sphinx*. δυσμεριῶν genitive pl. is Dindorf's correction for δυσμερίαν. The Sphinx is called 'the hound the president of mischances,' perh. = 'introducer of mishaps.' It is useless to try and make sense of this: the next words are

again from the *Agamemnon*, and l. 1291 may have meant 'having given them for the swift air-roaming hounds (=eagles) to light upon.' Cf. Aesch. *Prom. Vinct.* 1020, *Agam.* 139. The refrain τοφλαττόθρατ or φλαττόθραττο may be an imitation of the cithara.

1294. τὸ συγκλινὲς] Obscure, as indeed it is meant to be. Fritzsche renders the whole: *quomodo Achivorum duplex imperium Graecae juventutis Sphingem, monstrum infortunio praefectum mittat (Trojam) cum hasta et manu ultrice bellicosus ales (aquila) qui ad praedam praebeuit audacibus avibus in aere volantibus phalangem Ajacis.* And this Sphinx needs a modern Oedipus: the Latin is as hard a riddle as the Greek.

1297. ἱμονιοστρόφου] As ἱμονιά is a well-rope (*Eccl.* 351), it is supposed that ἱμονιοστρόφοι 'water-drawers' sang at their work: and the Scholiast quotes from Callimachus αἰεῖται καὶ πού τις ἀνὴρ ὕδατηγὸς ἱμαῖον. Why 'from Marathon' is not certain. Fritzsche thinks rushes to make ropes were obtained from Marathon: Paley suggests an allusion to Aeschylus having fought at Marathon. And Kock supposes the length of the lines to be meant, 'interminable lines long as ropes,' whereas Euripides' lyrics were of shorter lines.

1298—1363. Aeschylus retorts by giving a parody of Euripides' choral style, a nonsensical ode made up of scraps which are partly from real plays of Euripides.

1298. ἀλλ' οὖν κ.τ.λ.] My lyrics were at all events from a good source, Phrynichus, and used for a good purpose; but altered to suit the requirements of tragedy. Of Phrynichus Aristophanes speaks in *Av.* 745—50 νόμους ἔνθεν ὥσπερ ἐλπίττα Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν.

1302. Μελήτρου] A song-writer, whom the Scholiast supposes the same as Socrates' accuser.

Καρικῶν αὐλ.] Cf. Plato, *Legg.* VII. 800 E οἱ μισθούμενοι Καρικῇ τινὶ μούσῃ προπέμπουσι τοὺς τελευτήσαντας. The Carian flute music was doleful (*θρηνηῶδες*), we are told by the Scholiast.

1303. χορείων] From χορεῖον, 'a place for dancing,' if the accent is thus placed. If from χορεία it should be χορειῶν.

1305. ἐπὶ τοῦτον] 'for him, Euripides, this fellow.' The other reading is ἐπὶ τούτων, sc. ᾠσμάτων, 'in such lyrics as these.'

1306. κροτοῦσα] Some figure of the Muse came in rattling the castanets. Fritzsche thinks there is allusion to Hypsipyle, whom Euripides had introduced quieting her nursing Opheltes with a rattle.

1308. οὐκ ἔλεσβλαζεν] 'No Lesbian Muse was she:' had nothing of Lesbian melody in her. Perhaps also 'had no Lesbian charms of coquetry;' the Lesbian women being noted that way, while the figure of Euripides' muse was 'old and ugly,' as Paley suggests.

1309. ἀλκυόνες κ.τ.λ.] Partly resembles Eur. *Iph. in Taur.* 1089. The halcyons, spiders and dolphins are combined with some grammatical but no logical coherence (as Fritzsche says): and all or nearly all the lines may be from actual plays of Euripides.

1314. εἰεἰεἰεἰεἰεἰλίσσετε] The repetition is to imitate some repetition

of the musical notes or shake. "Recentior Euripidis musica non dubitabat unam syllabam vel sexies repetere ut senis notis pro una locus daretur." Fritzsche. This Aeschylus ridicules.

1315. *ιστότονα*] Some read *ιστόπινα*, 'worked at the loom.' In the next line *μελέτας* is in apposition to *πηνίσματα*. There is no conclusion of the sentence to show what the halcyons and spiders are called on to do.

1317. *ὅ' δ φιλανθος*] From Eur. *El.* 435, where (with *ελισσόμενος* added) it means 'where the dolphin gambolled rolling about the dark ships' prows,' *ἐπαλλε* being intransitive. Here the addition of *μαντεῖα κ. σ.* makes nonsense.

1320. *οἰνάνθας*] These lines are supposed to be from the *Hyrsipyle*.

1323. *τὸν πόδα*] The faulty foot is supposed to be the anapaest in l. 1322. But what the repetition of the question in l. 1324 refers to is not plain. Bergk thinks there should be but one line for ll. 1323, 4. One MS. omits l. 1324.

1325—28. And you who make such bad lines yet blame mine, you who write lyrics with tricks of metre as base as the arts of Cyrene (a well-known courtesan of the time). The phrase *δωδεκαμήχανον ἄστρον* is said to have been used by Euripides in the *Hyrsipyle*, of the sun which passes through the twelve signs of the zodiac.

1331. *ὦ Νυκτὸς κ.τ.λ.*] An amusing parody of Euripides. A luckless spinner while busy at her work has her cock stolen from her poultry yard, and appeals to all powers mortal and immortal to help her in recovering it. Many of the lines are doubtless from plays of Euripides.

1332. *τίνα μοι κ.τ.λ.*] Something like *Hecuba* 67 seqq. in general sense.

1333. *πρόπολον*] 'minister, attendant.' Kock reads *πρόβολον* 'fore-runner' from MS. Rav. The Scholiast explains by *πρόδρομον*.

1334. *ψυχὰν ἄψυχον*] An oxymoron in Euripides' style.

1337—8. *φόνια...έχοντα*] Probably from some passage different from the last few lines. Fritzsche thinks that much of this monody is from the *Temenidae*.

1340. *ἀποκλύσω*] This idea of cleansing guilt and averting evil by ablution often meets us in the ancient writers. Kock refers to Aesch. *Pers.* 201, Ap. Rhod. 4. 660, Persius *Sat.* 2. 16. Paley quotes aptly from the *Hippolytus* 653, *ἀγὼ ρυτοῖς νασμοῖσιν ἐξομόρξομαι εἰς ὤτα κλύζων*.

1342. *τοῦτ' ἐκεῖν'*] 'This is the thing meant, what the vision portended.' The contrast between the horrors of the vision and the pettiness of the theft is amusing; as is also the association of the 'mountain nymphs' with the kitchen-maid Mania.

1350. *κνεφαῖος*] 'In the morning twilight,' as in *Vesp.* 124. So Virgil's cheese-maker takes his cheeses early to market, 'Sub lucem exportans calathis adit oppida pastor.' *Georg.* 3. 402.

1352. ὁ δὲ] Namely the cock. Seidler remarks that 'almost in every play of Euripides something flies through the air.' The appeal to the Cretans to help is said to be from the *Crates* of Euripides, in the mouth of Icarus when in the Labyrinth. Perhaps this may have been in the same play, about his flight. The repetitions of ἀέπτει ἀέπτει, ἔβαλον ἔβαλον, are to ridicule Euripides' practice, if not his actual words.

1358. κῶλα ἀμπάλλετε] 'Nimbly ply your limbs.'

1359. Ἄρτεμις] Kock and Holden omit this word, reading καλὰ and ἃ καλὰ. Artemis and Hecate, hounds torches and all, and the quarry—a cock!

1362. διπύρους λ.] 'two blazing torches,' one in each hand. Bergk would read ἀμφιπύρους: and for ὀξυτάταιν he and Meineke ὀξυτάτας. This last change simplifies and improves the sense; but is it therefore (in such a parody) an improvement?

1364—1410. Weighing is proposed as the only sure test. Each poet stands by the scale of the balance, and speaks a verse into it. Aeschylus' verse in every instance proves the heavier. Then Aeschylus proposes to weigh two verses of his own against all Euripides' poetry and household. But Dionysus thinks of another plan for deciding the question.

1367. νῶν] This verse is a more distinct explanation of the preceding one. 'The balance is the only thing that will test our poetry, for it will put to the proof the weight of our words.' Kock and Holden read νῶ: then τὸ βάρος is nominative, 'for the weight of our words will put us to the proof.'

1368. καὶ τοῦτο] Sc. ποιῆσαι, for which is substituted the more exact τυροπωλῆσαι. So (as Paley quotes) ἢ τοῦτο μὲν οὐδὲν δεῖ ἐαυτοῦ ἀρχεῖν; *Georg.* 491 D.

1369. τυροπωλῆσαι τέχνην] 'To deal cheese-monger-wise with the art poetic.'

1374. μὰ τὸν] Sometimes, from reverence, the name of the deity was suppressed. An instance occurs in Plato, *Georg.* 466 E, μὰ τὸν, οὐ σῦγε.

1375. τῶν ἐπιτυχόντων] 'of chance persons: ' if any ordinary person had told me this I should not have believed it.

1378. παρὰ τὴν πλ.] The two poets are to stand each by one scale. All the meanings of πλάστιγξ are probably referable to πλήσσω, either active or passive.

1379. λαβομένω] Sc. τῶν πλαστίγγων. They were to lay hold of or touch the scale and also speak into the balance. Thus the weight of their words might be conveyed into it doubly.

1382—3. εἴθ' ὥφελ'...ἐπιστροφά] The opening line of the *Medea*, and of Aeschylus' *Philoctetes*.

1385. τὸ τοῦδε] Aeschylus' side of the balance. ταῖτιον = τὸ αἷτιον. Meineke writes τᾶτιον.

1386. ἐριοπωλικῶς] As wool-sellers damp their wool to increase its weight. Euripides' line was about the Argo's 'swift flight,' and therefore 'feathered.' There may be a slight remembrance of Homer's *ἔπεα πτερόεντα* in the phrase.

1390. ἦν ἰδού] As in *Pac.* 327, *Eq.* 26.

1391—2. οὐκ...ἐρῶ] From the *Antigone* and *Niobe* respectively. The neatness of Aeschylus' capping his rival's persuasion with Death, who alone is proof against persuasion, is seen from the rest of the passage in the *Niobe*, οὐδ' ἄν τι θύων οὐδ' ἐπισπένδων λάβοις, οὐδ' ἐστὶ βωμὸς οὐδὲ παιωνίζεται· μόνου δὲ πειθῶ δαιμόνων ἀποστατεῖ.

1400. βέβληκ' 'A.] It is said that this line is from the *Telephus*, in which Achilles and others are introduced playing at dice. The *Telephus* is constantly ridiculed. Some think it means 'Aeschylus (Achilles, see above, l. 992) has made a better throw than his rival.' But from whatever play it comes, it seems suggested mockingly by Dionysus as a weighty verse, whereas it is a trifling one on a trifling subject. The ancients played with three dice: hence *τρεῖς ἐξ βαλεῖν* (Aesch. *Ag.* 33) for the luckiest throw. Two aces and a four would not be very high.

1401. στάσις] 'weighing,' as in l. 1389, ἀντιστησάτω.

1402. σιδηροβριθὲς τ'] A massive verse from the *Meleager*; but Aeschylus was equal to the occasion with one from the *Glaucus Potnieus*. ἴπποι δ' ἐφ' ἴπποις ἦσαν ἐμπεφυρμένοι is the next line.

1406. Αἰγύπτιοι] Cf. *Av.* 1133, Αἰγύπτιος πλινθοφόρος. The Egyptians appear to have been looked on as bearers of burdens.

1407. μηκέτ' ἔ. κ. ἔ.] Supply στάσις γενέσθω, or something equivalent. Cephisophon was, as we have seen, and shall see below, supposed to have helped Euripides in his plays; and by some is thought to have been an actor.

1410. δύ' ἐπη] As these two lines are not quoted, Bergk and Meineke suppose something lost, and mark a gap. But this is quite needless. Dionysus has said that the weighing is finished: Aeschylus has won by that. Still he does not wish either to lose, so he says he will not decide. Pluto suggests then that he will have had all his labour for nothing. He then thinks of another practical test of the respective usefulness of the two poets.

1411—1481. Dionysus bethinks him that he can ask Aeschylus and Euripides their views on political questions and leading statesmen, on plans for the city's welfare. He does so. Their answers are curious and rather oracular. He decides for Aeschylus in spite of Euripides' indignant protestations, and they go into Pluto's palace to prepare for the home voyage.

1411. ἄνδρες φίλοι] οἱ ἄνδρες εἰσὶν φίλοι.

1413. τὸν μὲν...τῷ δέ] 'Euripides I think clever, Aeschylus I like best.' So the Scholiast, Fritzsche, Kock. And below, l. 1468, *δυνπερ ἡ ψυχὴ θέλει* of Aeschylus, and l. 1451, *ὦ σοφωτάτη φύσις* of Euripides. And also in l. 1434, *σοφῶς* is of Euripides.

1415. *ἐὰν δὲ κρίνω;*] ‘Supposing I decide, what then?’ ‘You’ll take back one,’ says Pluto, ‘and not have come in vain.’ ‘Blessings on you for the suggestion,’ says Dionysus, and then turning to the rivals tells them that the test shall be their political wisdom.

1421. *ἄξιον μοι δοκῶ*] ‘I mean to take.’ This sense of ‘design, purpose’ comes naturally enough from ‘I seem to myself to be about to do.’ Kock gives three instances from Plato: *Phaedr.* 230 E, *Theaetet.* 183 D, *Euthyd.* 288 C.

1423. *δυστοκεῖ*] ‘Has a hard time of it’ in settling what course to adopt about Alcibiades: ‘vehementer dubitat,’ as Bothe renders it. This is certainly right, and not Kock’s and Holden’s ‘hat Unglück mit ihren Kindern,’ ‘quod ad liberos mala fortuna utitur.’ The word is explained by the verse *ποθεῖ κ.τ.λ.*

1424. *ἔχει κ.τ.λ.*] Meineke rejects this line. It certainly were better away. There is no reason for Pluto interrupting: and if the first part be given to Euripides it is out of place to make him ask ‘what the city thinks’ when he has just been told that ‘the city doesn’t know what to think.’ The *τίνα* for *ἦντινα* at the end of the verse is also objected to.

1425. *ποθεῖ*] *σιγῇ μὲν, ἐχθαίρει δὲ, βούλεται γε μὴν* is quoted by the Scholiast from the *Φρουροί* of Ion.

1427. *μισῶ κ.τ.λ.*] Applicable to Alcibiades. The antithetical style is just in Euripides’ manner.

1431. *οὐ χρή*] Either this or the next line appears superfluous: if there were two editions of the *Frogs*, one line belongs to one, one to the other. Editors differ as to which we should retain. The ‘lion’ is of course Alcibiades. The idea of bringing up a lion’s whelp which proves a bane to the house occurs in Aesch. *Agam.* 717. If line 1432 only be retained, the infinitives *τρέφειν, ὑπηρετεῖν* depend on something like *δοκεῖ μοι* in answer to *τίνα γν. ἔχεις*; ‘It seems right to me, as the best course (*μάλιστα μὲν*) not to rear a lion.’

1434. *σοφῶς—σαφῶς*] The one ‘cleverly,’ the other ‘clearly.’ Euripides *σοφῶς*, Aeschylus *σαφῶς*. For Euripides’ advice (though we might judge it to be plain enough) was given in vague and general words and with rhetorical antitheses: that of Aeschylus, though a parable, is brief, homely, and forcible. I fail to appreciate Meineke’s objections to the text: he reads *σοφῶς...σοφῶς*, ‘both the one and the other have spoken cleverly.’

1437. *εἴ τις πτερώσας κ.τ.λ.*] Most editors reject or bracket these five lines, and ll. 1449—53. Exactly as they stand they cannot be right: but it is not easy to account for their insertion. The anacoluthon in the first two may be paralleled from *Pac.* 933 (if the text there be retained): and Paley improves the sense by a transposition. I should propose one differing slightly from his, as follows:

ΕΥ. *εἴ τις πτερώσας Κλεόκριτον Κωησίᾳ
αἰροῖεν αὐραὶ πελαγίαν ὑπὲρ πλάκα,
εἰ ναυμαχοῖεν, κατ’ ἔχοντες ὀξίδας
βαλνοῖεν ἐς τὰ βλέφαρα τῶν ἐναντίων.*

ΔΙ. γελοῖον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
 ΕΤ. ἐγὼ μὲν οἶδα καὶ θέλω φράζειν. ΔΙ. λέγε.
 ΕΤ. ὅταν κ.τ.λ.

Eur. 'Supposing, when one had winged Cleocritus with Cinesias, the breezes were to bear them over the sea, if there were a sea-fight going on, and then they holding vinegar cruets were to drizzle vinegar into the enemies' eyes—.' Di. 'Indeed 'twould be laughable, but what sense and meaning has it?' Eur. 'I know, and am willing to tell you.' Di. 'Speak on.' Eur. 'When we trust what we now mistrust, etc.... we shall do well.' Euripides having proposed a ridiculous and unheard of plan, explains that the State must quite change its measures and men, meaning perhaps his Cleocritus-Cinesias plan merely as a parable, 'we must as entirely change our policy as we should did we adopt the strange method of naval warfare which I have described.' Of course Euripides is meant to be absurd and incoherent, and to find sense in nonsense. Cleocritus is supposed to have been a big man (cf. *Av.* 876). Cinesias was a dithyrambic poet: there is a long passage about his 'flights' in *Av.* 1372—1409. They seem joined by way of contrast; but there may be an allusion to some joke unknown to us.

1445. ἀμαθέστερον] The Scholiast quotes as a proverb σαφέστερόν μοι ἀμαθέστερον φράσον. This request to Euripides to speak 'more clearly' confirms the explanation given of l. 1434.

1449—50. εἰ νῦν γε κ.τ.λ.] Rather needless repetition, but not indefensible.

1451. εὖ γ', ὦ Π.] Perhaps a quotation from the *Palamedes* of Euripides. Anyhow Euripides may be well addressed by the name of this inventive hero. The next two lines are omitted by those who reject ll. 1437—1441. But the passage does not look like an interpolation. For Cephisophon see above, ll. 944, 1408.

1455. τίσι χρηταί;] Aeschylus asks 'whom does the city use?' Not the good (he is told), nor yet does it like the bad. How then can a city so hard to please be saved?

1459. μήτε χλαῖνα μήτε σισύρα] The χλαῖνα of finer texture may represent the καλοὶ κάγαθοί, the σισύρα a rough skin the rude demagogues; the one being χρηστοί, the other πονηροί in Aeschylus' eyes.

1460. εὕρισκε κ.τ.λ.] Meineke rashly strikes out these seven lines. There seems no good reason for this: ἀναδύσει is second person of ἀναδύσομαι. Aeschylus has said, 'There is no way to save such a perverse State?' Dionysus rejoins, 'You must find a way, if you are to return to the upper earth.'

1462. ἀνλεῖ] 'Send up' as a beneficent spirit might do. The Scholiast quotes as a proverb, ἐκεῖ βλέπουσα δεῦρ' ἀνλεῖ τὰγαθά.

1463. τὴν γῆν κ.τ.λ.] He means that they are to ravage the Peloponnesus and make themselves as it were at home in it, and to endure having their own land invaded. Pericles had advised much the same, Thuc. I. 143. And by the last line he means that their ships are their true wealth, their money-revenues no really useful revenues at all, since they all go to dicasts and the like.

1466. εὖ, πλήν γ'] No commentator has noticed the want of coherence in this 'Well said, but.' The sense wanted after 'their money revenues are poverty' is 'True, for,' or 'Yes, since the dicast alone swallows all.' One might suggest εἴπερ γ'. The meaning of αὐτὰ must be τὰ χρήματα, τὸν πόρον.

1467. κρίνοις δν] 'Come give judgment, please.' Cf. above, l. 1401, λέγουιτ' δν.

1469. ὤμοσας] No mention has been made of such an oath; but Dionysus had originally come down with intent to fetch Euripides. He however admits the oath but evades it by Euripides' own sanction, alluding to *Hipp.* 612, as above at l. 102.

1475. τί δ' αἰσχροὺν] Euripides had said in the *Aeolus*, τί δ' αἰσχροὺν ἦν μὴ τοῖσι χρωμένοις δοκῇ; It was a philosophical doctrine of some that right and wrong were dependent on 'opinion' and 'seeming.'

1477. τίς οἶδεν] A reproduction of a line in Euripides' *Polyidus*, and he had written much the same in the *Phrixus*. Then Dionysus adds a punning jingle in πνεῖν δὲ δειπνεῖν. Kock objects that πνεῖν and δειπνεῖν are no contrast and the wit poor: he therefore with one MS. would read πονεῖν. But it is not necessary that Dionysus' addition to Euripides' line should be very witty. The more nonsensical, the more of a snub for Euripides.

1479. χωρεῖτε] To Dionysus and Aeschylus. So in *Vesp.* 975, οἰκτεῖρατ' αὐτὸν, ὦ πατέρ, because Bdelycleon was one among many dicasts. The invitation is a neat way of leading them off and concluding the play. A feast ends several of Aristophanes' plays, e.g. the *Acharnians*, *Peace*, *Birds*.

1482—1533. The Chorus congratulate Aeschylus, contrasting his wisdom with Euripides' folly. Pluto tells him to teach the Athenians wisdom, and to send certain rascals down to him with all speed. Aeschylus asks Pluto to see that the tragic throne is kept for him by Sophocles till his return. Then all go off in a torch-procession, the Chorus auguring all good from the poet's return to the light.

1484. πάρα] πάρεστι, 'it is possible.' πολλοῖσιν is the dative in the sense of Latin ablative, 'by many proofs.'

1491. χάριεν] It is a pretty thing (and a profitable) for a poet not to keep company with or follow Socrates—as Euripides did: such studies are mere craziness.

1496. σεμνοῖσιν λ.] Fine pretentious words and scrapings from the nonsense of philosophers. σκαριφᾶσθαι is said to be properly used of a hen scratching up anything with her claws. σκαλαθυρμάτια in *Nub.* 630 seems about the same.

1504. τουτί] A sword, rope, and poison are supposed to be the three things sent by Pluto. In the next line the MS. reading, τουτί, makes a paroemiac verse, which seems out of place. Kock reads τουτουσί, namely βρόχους, 'halters.' Meineke τουτοισί with less sense. Myrmex and Archenomus are unknown. The πορισταί, 'finance committee,' we may suppose had mismanaged matters in Aristophanes'

opinion. There was a Nicomachus, a γραμματεὺς against whom Lysias spoke an oration, who had drawn up certain laws.

1511. στίξας] Like slaves.

1513. Λευκολόφου] Adeimantus, son of Leucolophides, was an Athenian general of oligarchical views: he was at Aegospotami, and was spared by his Lacedemonian captors because he had favoured their Spartan interests. He is called son of 'Leucolophus,' either for convenience of metre, or with some allusion the force of which is lost. Paley suggests a 'charge of cowardice;' but does 'the white feather' in Greek convey any such imputation?

1515. σὺ δὲ κ.τ.λ.] The poet in return gives Pluto a commission about his seat: Sophocles is to occupy it: Euripides is excluded.

1523. μηδ' ἄκων] Of course it was not likely that Euripides would decline any honour, but even if he did, the throne would be disgraced (Aeschylus means) by his merely sitting on it. Kock quotes from Aeschines 2, 153 ἄνθρωπος γόης καὶ πονηρός, ὃς οὐδ' ἂν ἄκων ἀληθες οὐδὲν εἴποι.

ἐγκαθεδεῖται] The contracted Attic future is common in verbs ending in -ζω. In those in -ίζω the final consonant of the stem is dropped as κομιῶ οὔμαι from κομιδ-. In ἔξομαι the stem is ἔδ, compare Lat. *sedes* etc.

1526. τοῦτου] Aeschylus is to be escorted to the music of his own lyrics. The Scholiasts tell us that the final hexameters are from the *Glaucus Potnieus* of Aeschylus. The line they quote is not very close to the text here. Some phrases may have been from other plays. The whole has rather an Aeschylean character. 'Grant him a prosperous journey, and grant him to devise good for our state.'

1531. πάγχυ γὰρ κ.τ.λ.] Thus we shall have rest: let Cleophon and his like fight, but not here; in Thrace, where he comes from. See above, l. 679. Paley quotes a similar sentiment from Aesch. *Eumen.* 864. He also notices that the torch-procession off the stage resembles that in the *Eumenides*, l. 959. And *Eum.* 932, 1012 resemble l. 1531.

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